

9-18-2006

Columbia Chronicle (09/18/2006)

Columbia College Chicago

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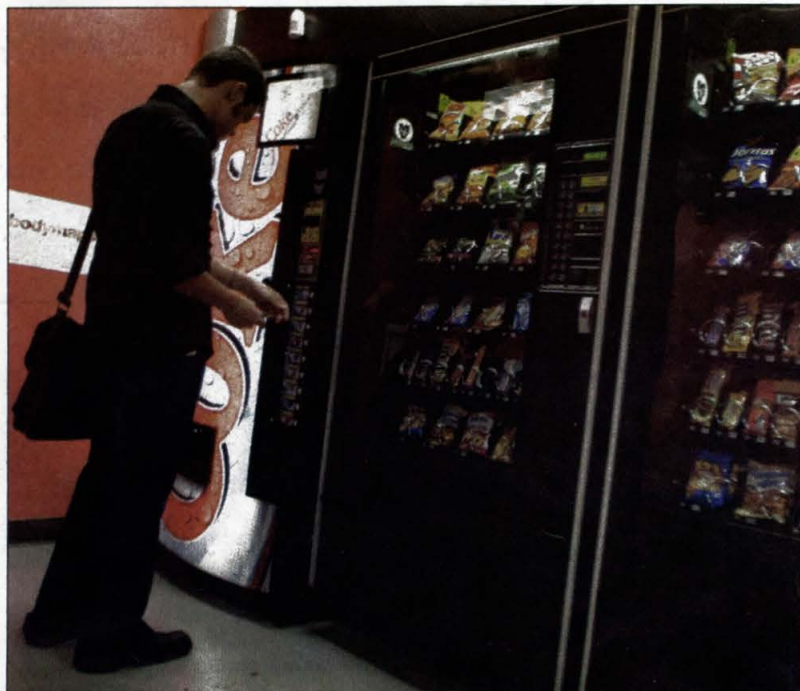
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Students, faculty dig deeper



Brian Fuller, a junior journalism major, purchases a Coke from a vending machine on the 3rd floor of the 33 E. Congress Parkway Building. Prices recently increased by 10 cents in all Columbia vending machines.

Vending machine prices increase

By Amanda Maurer
Campus News Editor

As the saying goes, the only thing that remains the same is change. Returning students quickly discovered the pain behind this when they realized they needed more loose change this semester.

Over the summer Columbia's vending company, Northbrook-based Mark Vend, reviewed the costs of the items in its vending machines and increased prices by

10 cents. While a dime may not break the bank for some, others were left wondering if certain items had become overpriced.

Jennifer McGill, a junior radio major, is angry about the price increase—first tuition and now this. Although she once made purchases from the machines, she now brings her own, less expensive snacks.

"Increasing everything is crazy," McGill said. "I'd rather buy my own food."

Last year a bag of chips could be purchased for 75 cents and a 20-ounce beverage for \$1.25. This

semester's increase translated into a 13 percent cost jump for chips, and an 8 percent increase for beverages.

Mark Vend became the college's vending service provider in June 2005. This has been the first price increase since its contract began.

The vending company, which has a five-year contract with Columbia, begins the price review process during each summer. That way price changes take effect before students return in the fall.

Officials at Mark Vend propose a price increase to Columbia, which in turn compares the proposed

prices to identical items in the area. A "mutually agreed upon price" is then negotiated.

At press time, identical 20-ounce bottled beverages could be purchased at 7-Eleven, 535 S. State St., for \$1.39 without sales tax. Identical candy items could be bought two for 85 cents each before sales tax.

Mark Vend also services the College of Lake County in Grayslake and the School of the Art Institute of Chicago. Price increases do not affect all of Mark Vend's vending machines at the same time.

See Vending, Page 10



Andrew Nelles/The Chronicle

IT jobs eliminated without warning

By Hayley Graham
Editor-in-Chief

Columbia's Information Technology Department abruptly eliminated its tech help desk, leaving employees stunned and jobless earlier this month.

On Sept. 8, with no prior warning, all four help desk employees were told their jobs were being terminated.

"We were all shocked," said Hanh Lam, who was a hardware technician for the help desk. "This came out of nowhere."

Administrators told Lam, who held the position for 18 months and others, that having two help desks, tech and OASIS user support created confusion, so the tech side was being cut, he said.

College officials have remained tight-lipped on the reasons behind the sudden transition. "What we know is that the college had a difficult time in trying to maintain the training and education level for those who were providing the services internally," said Mark Lloyd, vice president of Marketing and Communications.

Lloyd could give no time frame as to how long the college had been planning the elimination, and said that the school has since hired an outside firm that will have an office on campus with people certified and trained to provide help desk support specifically geared toward the technology used at Columbia.

"Today they are delivering the high levels of services that the users expect from the college network," Lloyd said.

The employees let go are still searching for answers as to why there was no warning to allow them time to search for other job opportunities on or off campus.

"Had I known, I would have looked for another job," Lam said.

Lam said that he and his former coworkers are now banned from campus and cannot apply for another job or take classes.

Lam said that the security guards have photos of the four former IT employees to keep them off campus.

Lam is also prohibited from continuing to volunteer at the Museum of Contemporary Photography, 600 S. Michigan Ave., and the Latino Cultural Center.

However, it is puzzling that former employees have essentially been blacklisted from the college if there were no malicious reasons for the layoff, Lam said.

"If the reason was because the positions were eliminated, then why the hostility?" Lam asked.

DanceAfrica looking for suitor

Columbia cuts event, seeks new venue

By Hayley Graham
Editor-in-Chief

After putting it on hiatus last spring, Columbia has decided to hand off DanceAfrica to another organization, and Chicago's DuSable Museum of African American History is the front-runner.

DanceAfrica, a celebration of a variety of African culture, was internally and externally reviewed, and Columbia ultimately decided that the college did not have the capacity to produce it any longer, said David Flatley, executive director of Columbia's Center for Community Arts Partnership. DanceAfrica was run by CCAP with a budget of \$600,000 from fundraising and ticket sales.

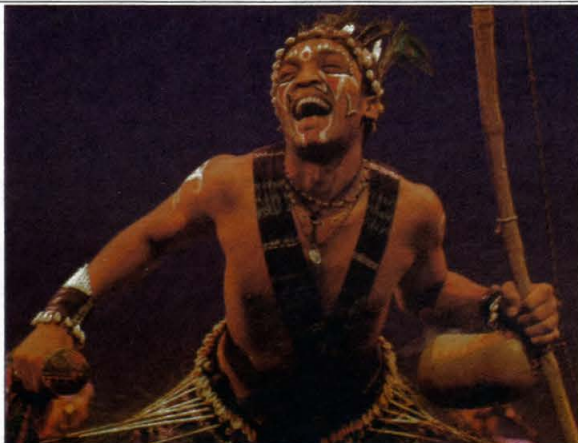
"Over the last several years the cost was more than the revenue," Flatley said. "The efforts were there but the success in raising the dollars was not realized. For the

last four years it has not made money."

The college then turned to other organizations to take on DanceAfrica, instead of downgrading it or letting it die entirely. A committee of Columbia officials and community stakeholders met during the summer to review proposals from several organizations.

Baba Chuck Davis, artistic director and co-founder of DanceAfrica Chicago, was among the committee members, and said the DuSable Museum was the organization that the committee decided had the strongest proposal. According to its website, the DuSable Museum is the oldest museum to preserve black history in the country.

"The museum has a long history of support for DanceAfrica and has extremely high respect in the community and a stable administration," Davis said. "The baton being passed on, for me, could not go to a more wor-



File

The DuSable Museum of African American History may take on DanceAfrica, after the Center for Community Arts Partnership decided it could not fund the event any longer.

thy organization."

Raymond Ward, who is in charge of Media Relations at the DuSable Museum, said that Columbia has told the museum that it is the most likely candidate.

"I think we'd be a logical choice," Ward said. "We'd be glad to welcome DanceAfrica and embrace it."

Flatley said the board of trustees

and Columbia president Warrick L. Carter should have the decision finalized by mid-October.

Even though DanceAfrica will not be in full swing this year, Davis said there will be DanceAfrica sponsored events. He said DanceAfrica should be back to its usual magnitude by

See DanceAfrica, Page 11

hgraham@chroniclemail.com



Fetch me a dream

By Hunter Clauss, Editor-in-Chief

Dreaming about large dicks is apparently a bad thing. According to Dreammoods.com, "to see an exceptionally large penis, [sic] suggests doubts and anxieties about your sexual drive and libido." Since when did large dicks become a bad thing?

There's a lot of psychobabble in books and on the Internet claiming to decipher the images in your dreams, but can anyone accurately interpret a dream when it's so bizarre to begin with?

I've been having these weird dreams—not about porn-star cocks—and I would love to hear what you guys and gals think they mean. What makes these dreams stand out is how I remembered, word for word, the last line in the dream as if it were a movie.

In the first one I'm a college professor giving a lecture about Alaskan Cold War folklore—yeah, say that ten times fast. I was teaching the class about the infamous and terrifying General Polish Bear. His name wasn't exactly "Polish Bear." It was a very long Polish name with a bunch of z's and y's and I couldn't remember how it was pronounced or spelled after waking up.

But I do remember General Polish Bear was a white grizzly bear. He wasn't a polar bear because the Alaskan Cold War folklore said so and you can't argue with folklore. What made General Polish Bear so terrifying, though, was the pit bull head located in the center of the grizzly bear's forehead. It sounds

really creepy but it was hilarious in the dream.

So what did this mutant grizzly bear have to do with the Cold War? If I remember the folklore correctly, the bear ran on nuclear energy, which he had to recharge every so often. The final line of the dream helps jog my memory in this area: "No one knows where the general is now. Perhaps he's recharging in the Alaskan wilderness, preparing himself for the next Cold



War—that is if you believe in General Polish Bear or the Cold War. Fact or fiction, you decide."

Good luck figuring that one out. At least there weren't any schlongs in it.

In the next dream I'm a senator on an alien world. The other members of the Senate and I are faced with a very large pickle; another alien race will blow up our world if we don't hand them half of our population to eat. To make matters worse, another hungry race of outer-space invaders

demands the same thing. The senators and I are puzzled until I have the bright idea of giving both intruders what they want instead of going to war with them, which we would have easily lost.

While this is going on, I've fallen in love with a government-funded robot assassin that looks like Scarlett Johansson. She could never tell me her name in the dream, but I found out she was a part of a secret government death squad called the Maidens of Honor, also known as the Rogue Maidens for short.

The dream ended as my robot lover boarded a rocket that was being sent to one of the enemy's mother ships—whether she was being sent there to fight or to be eaten remains a mystery. I hugged her, knowing she might not come back. Being an emotionless robot, she didn't hug me back. I let go of her as she walked toward the rocket and thought to myself, "I love her even though I know, deep down inside, that she can never love me back. But all I can do is hope."

A psychologist somewhere is probably crapping himself. But now that I've shown you mine, why don't you show me yours? E-mail your dreams to hclauss@chroniclemail.com and keep an eye out for our interpretations in an upcoming edition of The Chronicle's Arts and Entertainment section. I can't promise you they'll be accurate or what you want to hear, but I'm sure it won't be as fucked up as falling in love with a government-funded robot assassin.

hclauss@chroniclemail.com

In this issue

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33/40

Campus News
Arts and Entertainment
Commentary
City Beat

Announcements

Columbia night at the White Sox

Half-price tickets will be available for Columbia College Night at U.S. Cellular Field as the White Sox play the Detroit Tigers at 8:05 p.m. Sept. 18. Students will meet at 6:15 p.m. in the lobby of the Wabash Campus Building, 623 S. Wabash Ave., to take the Red Line to the stadium.

For more information, contact the Office of Multicultural Affairs at (312)344-7994.

World Music Festival concert

Rodrigo and Gabriela, a Mexican guitar duo from Ireland, will play for students at 8 p.m. Sept. 19 at the Conway Center in the 1104 Center, 1104 S. Wabash Ave. Admission is free.

For more information, contact Ann Marie Soto at (312)344-7812.

Body as Art

A public panel discussion, "Body as Art: Politics, Gender and Culture," will be held to discuss the relationship between culture, art and activism. The event, from 6 p.m. to 7:30 p.m. Sept. 20 in the Alexandroff Campus Center, 600 S. Michigan Ave., is free and open to the public.

For more information, contact K. Suzanne Saulsberry at (312)344-8829.

Big Mouth Open Mic

Students can watch Columbia artists perform their spoken word, poetry or other performances at the Wabash Campus Building, 623 S. Wabash Ave, on Sept. 21 from 7 p.m. to 10 p.m. Admission is free.

For more information, contact Sharod Smith at (312) 344-7994.

Job fair

A job fair for students looking for employment on campus will be held from 11 a.m. to 3 p.m. Sept. 21 in the Hokin Annex in the Wabash Campus Building, 623 S. Wabash Ave. Students should bring a Columbia ID, Social Security card and driver's license or state ID.

For more information, contact the Office of Student Employment at (312)344-8521.

In Your Opinion

How do you feel about the new OASIS website?



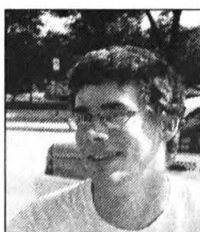
"It's all right. I was a little confused at first to figure out how to register for my classes."

—Jade Boid, 19, sophomore, public relations



"I think it's better than before, but I still couldn't register online."

—Katerina Kouzaoukas, 26, junior, interior architecture



"It's decent. No better than the last one."

—Brad Bergquist, 21, junior, photography



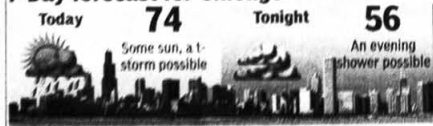
"The first couple of weeks it kinda threw me off. I had trouble finding my schedule."

—Rogelio Zamudio, 19, sophomore, illustration

THE COLUMBIA CHRONICLE

If you have an upcoming event or announcement, contact The Chronicle's news desk chronicle@colum.edu (312) 344-8964

7-Day forecast for Chicago



Wednesday



Thursday



Friday



Saturday



Sunday



Monday



Forecasts and graphics provided by AccuWeather.com ©2006

OASIS gets hefty makeover

Columbia website also redesigned

By Jim Jaworski
Assistant Campus News Editor

Columbia invested \$600,000 into its electronic appeal this summer with the redesign of both the OASIS web portal and the colum.edu website.

OASIS, which students must use for registration and class schedules, has been updated in an effort to make the system more attractive and easier to navigate.

"We wanted to be able to [take] advantage of all the new features," said Rebecca Courington, assistant vice president of Academic Technology. "There was nothing wrong with the old version, but it's time to move on to the new."

Many students, however, had ongoing difficulties with the old version.

"Last year it was awful, really slow and clunky," said Zach Horwitz, a senior music business major. "It's a lot easier now. It's much faster. It has crashed on me though. OASIS is actually down right now. I tried 20 minutes ago."

The OASIS system is adapted from a program purchased from Jenzabar, a corporation that produces software for schools and colleges. The initial Jenzabar program was updated by Columbia

when the company released a new version.

Columbia budgeted about \$350,000 for the upgrade, according to Mike DeSalle, vice president of Finance and Chief Financial Officer. The budget included all aspects of the upgrade, including new servers.

While the upgrade has revamped the system in numerous ways, some simple advantages may help change the negative outlook some students and faculty have of OASIS.

"I think what people will like most about it is just that it's faster," said David Noffs, OASIS facilitator for the Office for

Institutional Technology. "The ability to get in, do what you need to do and get out of there is a great attribute for it."

While OASIS has only a few functions that are necessary for students to use, other

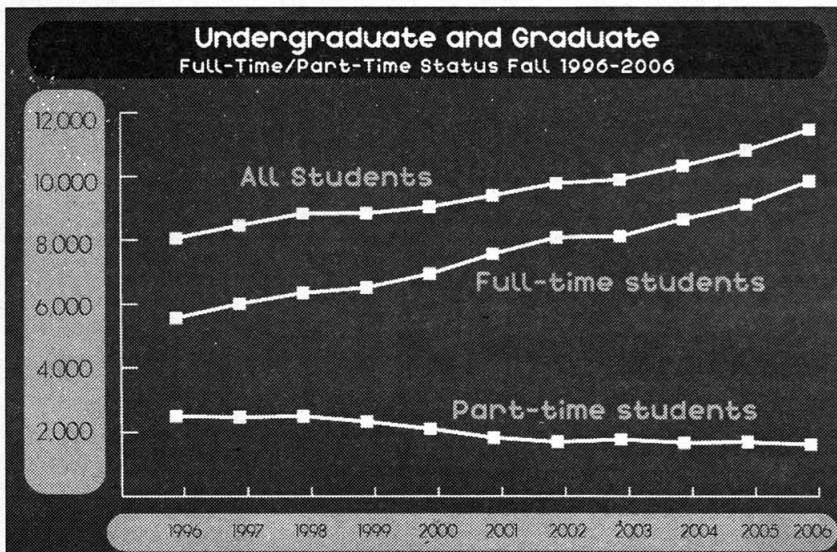
options, such as e-mail and group discussions, are used sparsely, according to student feedback.

Noffs hopes the new version of OASIS will entice students to use the system on a more regular basis.

"People might feel a little lost at first," Noffs said. "I feel by the spring, faculty and students will be very comfortable using it."

Both versions offer a variety of services for faculty, including homework assignments, class discussions, grade updates and

See OASIS, Page 11



Jennifer Crider/The Chronicle

Columbia's student enrollment increases across the board

By Jim Jaworski
Assistant Campus News Editor

Following recent trends, Columbia's enrollment rose in almost every category this fall.

The new numbers for student enrollment, made official by the office of Research, Evaluation and Planning on Sept. 13, show a total of 11,499 students for the fall semester, a 6 percent increase from last fall when 10,842 students attended Columbia. The increase is the largest since the student population grew more than 5 percent, an increase of 407 students, between 1996 and 1997.

"Our reputation is growing," said Steve Kapelke, provost and vice president of Academic Affairs. "Students want to come here, and parents want to send their children here."

The statistics show the rapid increase in student population over the past 10 years. In 1996, 8,066 students attended classes in the fall. With the current population, the number of Columbia students has increased more than 42 percent over that time period.

Kapelke said numerous factors beyond admission numbers contribute to the increasing student body.

"We're retaining students at a much higher rate," he said. "So the larger enrollment numbers are partly a function of larger numbers of new incoming students. Students are moving through the program at a much higher rate."

This semester, Columbia has also seen an increase in minority students in most categories. There are 1,631 black students registered for classes this fall, an increase of almost 5 percent over last year, the highest number since 2001.

"It's very encouraging," said Mark Kelly, vice president of Student Affairs. "It's because we worked so hard at it. It's because of the additional low-income scholarships. So, it's not overwhelming news, but it's what we're working toward and I think it's something we can build upon."

While the number of black students rose, the increase has not matched the rise in overall tuition. Black students represent 14.2 percent of the overall stu-

dent population, down from 14.5 percent last year.

The Asian/Pacific Islander, American Indian/Alaskan Native and non-resident alien groups also saw slight increases over last year.

The Hispanic population, however, saw a slight decrease, dropping from 1,057 to 1,021. The number of Hispanic students has not been this low since 2002, when there were 997 enrolled.

White students still represent over 64 percent of the total student body, up to 7,372 students from 6,954 last year.

One unusual variable in the statistics for minority enrollment is the increasing number of students who are declaring themselves as "unknown." With 878 students in that category, the number is easily the highest in the past 10 years and has steadily increased every year. In 1996, only 112 students declared themselves as unknown.

"Ethnic numbers have less meaning these days since more and more people refuse to answer," said Royal Dawson, senior research analyst for Research, Evaluation and Planning.

See Enrollment, Page 10

Lost in translation

Potentially useful curriculum feedback floats around campus

By Jenn Zimmerman
Assistant Campus News Editor

When it comes to its alumni, Columbia's administration seems confused. While surveys are being sent out to find out where its alumni are going no one seems to know whose job it is to track these answers.

The number of alumni who get jobs in their field reflects the success level of the school's curriculum, according to Karen Solinski, assistant director for legal and governmental affairs at the Higher Learning Commission, the commission who accredits Columbia.

Even though surveys are sent out to obtain this information, the offices of Research, Evaluation and Planning and Academic Affairs both point the finger at each other as to whose job it is to

evaluate the answers.

Elizabeth Silk, director of Research, Evaluation and Planning, said it is their responsibility to compile the data but it is up to Academic Affairs to look over the data and make curriculum changes, if any.

"The Provost [Academic Affairs department] takes a very close look at the results," Silk said.

Yet Academic Affairs claims no such responsibility and points the finger back at Research, Evaluation and Planning to be looking over the results.

In a voicemail, Ted Harwood, assistant to the Provost in Academic Affairs, said Royal Dawson, senior research analyst to Research, Evaluation and Planning, is responsible.

However, Dawson said his department doesn't even look at the results and said the Advising Center may be in charge of looking it over.

But they, too, claimed no

responsibility for examining the survey results.

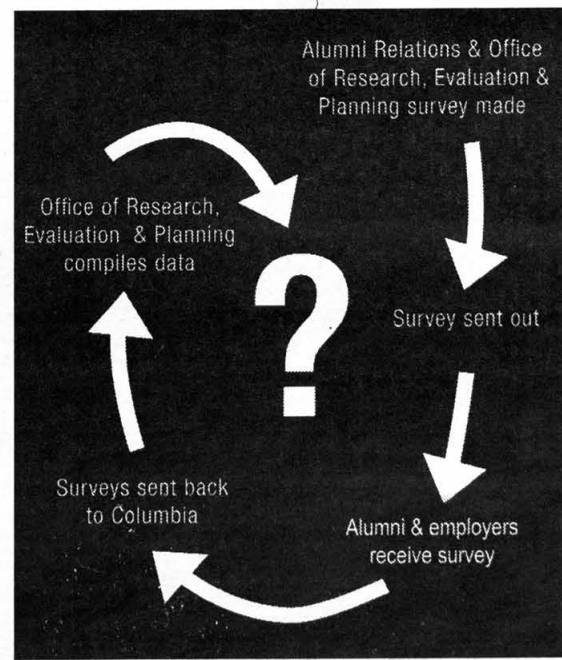
With Columbia putting such a large dependency on the survey results, the administration is failing to assign a department to make changes in the curriculum based off what answers are returned.

Solinski said the college should be taking this information and using it to evaluate its curriculum.

"The primary purpose of the data is not so much for the accreditation agency to make judgments on the accreditation of Columbia," said Solinski. "It's more [so] that Columbia is using the outcome data correctly to improve the institution and to improve its curriculum and to be certain that students are in fact meeting the goals of the mission of the institution."

Josh Culley-Foster, national director for Alumni Relations, said he, Silk and Dawson are cur-

See Survey, Page 11



Jennifer Crider/The Chronicle

The Center for Teaching Excellence and The Office of Human Resources are pleased to announce their co-sponsorship of a two week program for faculty and staff at the *Kukulcan Educational Spanish Community*.

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Information Lunch Meeting

Wednesday, Sept. 27, 12:30-1:30

8th Fl. Faculty Center, 600 S. Michigan

FOR MORE INFORMATION ABOUT THIS PROGRAM, PLEASE CONTACT:
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The Music Center of Columbia College Chicago
1014 S. Michigan at 11th St.

Concert Hall Events

Tuesday September 19

Student Jam with Gary Yerkins
12:30 PM

Student Concert Series
7:00 PM

Wednesday September 20

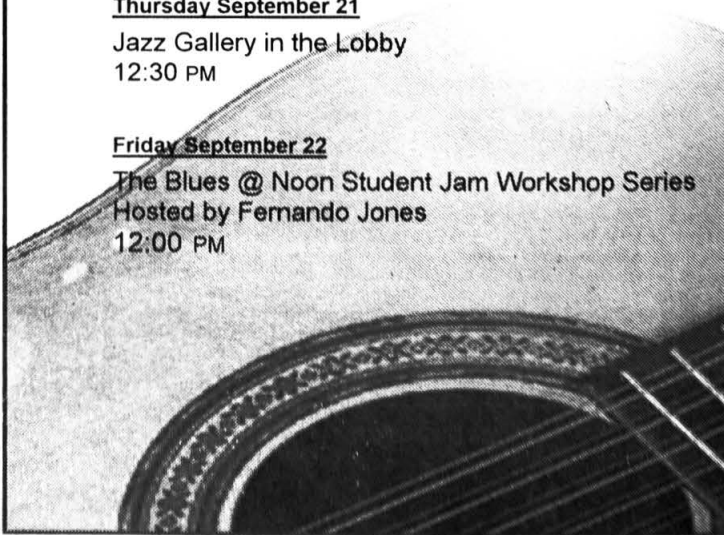
Frank & Anna Dawson in Concert
12:30 PM

Thursday September 21

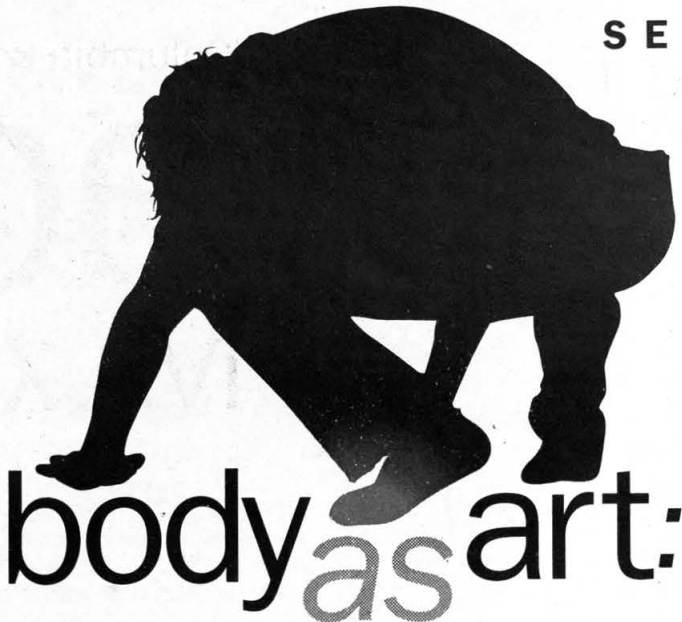
Jazz Gallery in the Lobby
12:30 PM

Friday September 22

The Blues @ Noon Student Jam Workshop Series
Hosted by Fernando Jones
12:00 PM



A Public Panel Discussion
SEPTEMBER 20
6:00 -7:30pm, 2006



POLITICS, GENDER & CULTURE

Ferguson Hall / 600 South Michigan

create...
change

Participants include:

Tracey Rose: Visual/Performance Artist; Artist-in-Residence Columbia College Chicago, BFA-University of Witwatersrand, SA. Exhibitions: "Hitchhiker," Generator Art Space, Johannesburg (1996); the Johannesburg Biennial (1997); and "Cross/ings" at the University of South Florida Contemporary Art Museum (1997).

Sonia Baez-Hernandez: Visual Performance Artist; Artist-in-Residence, Columbia College Chicago, BA-Political Science, University of Puerto Rico; MFA Painting-School of the Art Institute of Chicago, MA-Sociology, UCLA. Has exhibited in Chicago; Dominican Republic and Toronto. Co-Producer/Editor of documentary "Territories of the Breast."

Colin Almeleh: Outreach Director, AIDS and Society Research Unit, University of Cape Town and Fox International Fellow, Yale University (South Africa)

Moderator, Hamza Walker: Director of Education & Assoc. Curator at The Renaissance Society, Chicago (United States)

Related programming:

Bodymaps

September 5 through
October 13, 2006
An exhibit of 14 life-size collages by
the Bambaani Women of South Africa
chronicling their experiences of living
with HIV and AIDS.

Gallery C33

33 East Congress,
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please call 312.344.8829.

Film screening:

Territories of the Breast

By Sonia Baez-Hernandez,
Thursday, September 14, 2006 7:00pm

Hot House

30 East Erie,
For more information
please call 312.344.7297.

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Sonia Baez-Hernandez



Tracey Rose

Sonia Baez-Hernandez' current work sits on the cusps of gender, immigration and illness. Her experience with Breast cancer opened a space of multiple becomings; destabilizing identity, and reconstituting the feminine, as raw material. Illness is aporia, (anguish) where the subject emerges with a new aesthetic of the self. Illness is a passage of multiple mutations in where "every body is marked by history and specificity of its existence" (Grosz 1994). She is a writer and painter, fiber and performance artist and documentary producer. She has exhibited in Chicago, Florida, the Dominican Republic and Toronto.

Tracey Rose's work, rooted in theatricality and performance, constructs racialized and sexualized narratives that explore the female experience in South Africa. Issues of body and identity are conceptualized within her own body where actions of flagellation, penance, violence and catharsis are played out. Her Exhibitions: "Hitchhiker," Generator Art Space, Johannesburg (1996); the Johannesburg Biennial (1997); and "Cross/ings" at the University of South Florida Contemporary Art Museum (1997) have shaken up the Art World; critics often referring to her as the 'Wild Child of the Contemporary Art Scene.'

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ATTENTION STUDENTS – ESPECIALLY ARTISTS, GRAPHIC DESIGNERS, PHOTOGRAPHERS, LYRICISTS, COPYWRITERS, AND POETS!

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WHY PARTICIPATE?

- Two students will be awarded a \$500 stipend.
- Public acknowledgment of the prize winners and honorable mentions.
- A chance to meet with college trustees at a reception at the president's house.
- A card mailing to galleries, art collectors, arts funders, and advocates.
- All entries will also be considered for other campus purposes, such as advertising, websites, banners, posters, calendars, etc., providing another opportunity for exposure.

SUBMISSION DATES: SEPTEMBER 8 – OCTOBER 6

ANNOUNCEMENT OF WINNERS: WEEK OF OCTOBER 16

For competition guidelines, see

www.colum.edu/holidaycard

Credits (left to right): Analee Kasudia; Jodi Adams; Mark Klett, from the permanent collection of the Museum of Contemporary Photography, 1981.

Note: These cards from past years are provided as examples only and are not intended to suggest or restrict the range of acceptable artwork.

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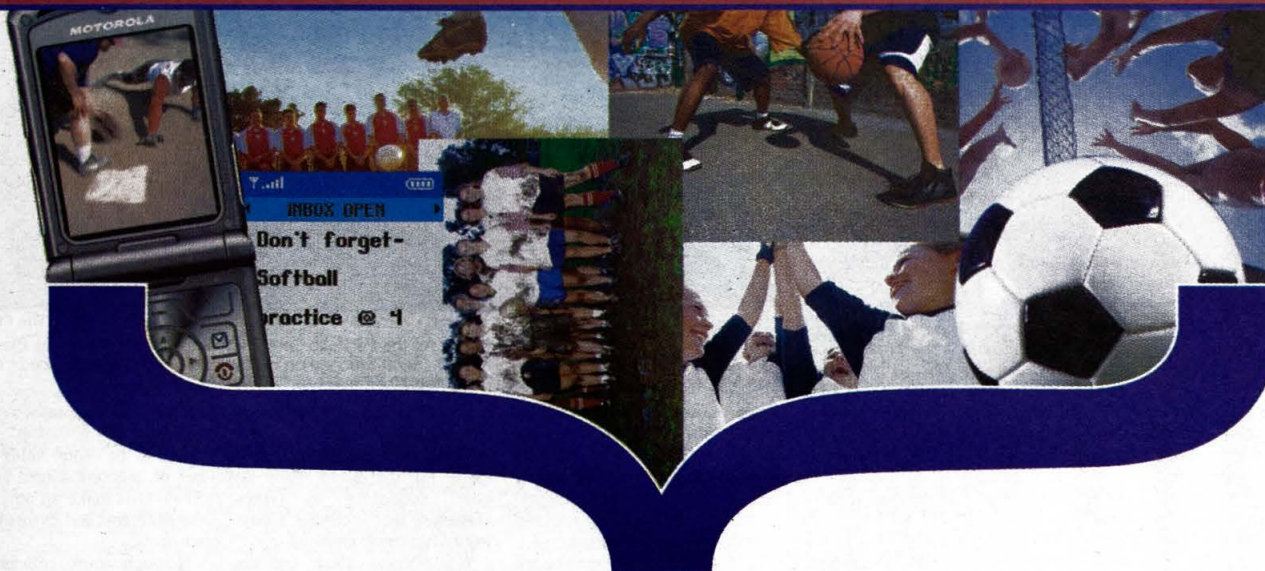
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On Wednesday, September 13th, the Renegades held an athletics meeting for all students interested in playing or starting a club sport on campus. The meeting was held in the HUB. The meeting room was packed! The purpose of the meeting was to act as a launching pad for all new sports interests to become recognized on campus. If you're not already signed up for a club sport but would like to be, please visit our website at <http://athletics.colum.edu>. You can also contact the Renegades by calling their office (312)344-6917 or stopping by thier office in the HUB, located at 1104 S. Wabash, Lower Level.

★ FITNESS AND INTRAMURALS

Basketball Intramurals are starting on October 8th! To sign up fill out the intramural packet from the workout center located at 425 S. Michigan, or from the Athletics office located at 1104 S. Wabash, lower level. Packets are also available online at

<http://www.colum.edu/leadership/>

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The Renegades are looking for anyone interested in being our Marketing-Events Coordinator!

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Student Athletics Association (Renegades)
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Portfolio Center offers assistance, battles low student attendance

By Amanda Maurer
Campus News Editor

Columbia's Portfolio Center offers several events and programs so students can improve their chances to land a job, but some may not be taking advantage of everything the center offers.

A number of programs and events have been created so every student can gain a better understanding of what future employers are looking for.

While the center has reached and helped many students, employees have been working to encourage more students to take advantage of its services.

A number who come to events are returning students, according to Matt Green, assistant director of the Portfolio Center. He hopes the center can reach more students through class visits and faculty.

"We would really like to break into that next level of students who, for whatever reason, are intimidated or not motivated enough to show their work," Green said.

Although Tracy Blight, a junior journalism major, is familiar with the Portfolio Center, she has yet to visit it, she said. She does,

however, plan to visit the center once she has enough material to create a portfolio.

"I think it's a really good idea to have a Portfolio Center, because I don't know where to begin," Blight said.

Mark Kelly, vice president of Student Affairs, considers the Portfolio Center to be a "finishing school" for students after they have worked with the faculty and programs in their major.

"A resumé alone does not get your foot in the door in the creative industry," Kelly said.

Kristin Scott, communications director for the Portfolio Center, said students who apply for jobs in their industry should be able to show employers some product of their work or ability to work.

"Employers really want to see examples of work from new employees," Scott said.

A portfolio is becoming increasingly more important and employers are asking to see portfolios from everyone, including people in the public relations industry and even teaching, she said.

Show Off is one program for students who are looking for one-on-one involvement with professors. Last year the Portfolio



Mauricio Rubio/The Chronicle

Kristin Scott, communications coordinator for the Portfolio Center speaks to students of Kris Brailey's New Millennium Studies class on Sept. 14. Scott touched on issues such as the importance of networking and how to present yourself to potential employers.

Center hosted 80 sessions, featuring employees from dozens of industries. The professionals come in on their own time, free of charge, and look at students' work, give them feedback and help direct their next steps.

"It doesn't matter where you are in your portfolio production process, even if you're just halfway through it," Scott said. "The whole point is that these professionals will give you ideas about what you can continue to do, even if you just come in with ideas."

Often, professionals come not only to help students, but also to scout out potential employees.

Nearly one in three visits end in

a student being offered a job, Green said.

About 400 to 500 students came for the Show Offs last year, according to Green. However, that included a number of returning students.

While many Show Off sessions were a success, a few were canceled due to a lack of student involvement. But Green said the center believes there is a certain "intimidation factor" students face when confronted with the possible visit of a major employer.

"Attendance at our events is always an issue," Green said. "We do pretty good, and based

on the years before, we're doing better."

While the center holds a number of sessions, Green said that Show Offs make up only half of the programs and events the center hosts.

Though most colleges offer career fairs or portfolio production services, Scott said that there is no other college in the United States that offers all of the services.

For more information of all of the events and programs the center offers, visit its website at: www.colum.edu/Portfolio_Center/.

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Additional Portfolio Center Programs & Events

Online portfolios: Students should look into the creation of an online portfolio. While older employers may expect and appreciate a physical portfolio, some younger companies would rather check out a student's work on the Internet.

Documentation days: On certain days students can bring in any item they need photographed, including themselves, for use in their portfolio. Film and television students will have an opportunity this November.

Portfolio production: Students in their last semester can register for guidance creating their final portfolio.

The center's website: Find articles, interviews and even podcasts for students of all majors.

Portfolio advisers: The center currently offers about 30 industry advisers to students. Students can sign up for an appointment to meet with their industry professional to better understand what qualities current employers are seeking.

Events: This fall the center will host Reel Exchange, a chat about how to display work on a reel, and Go Go Graduate School, a program that shows grad-wannabes how to create their portfolio and apply to schools. Other events include panel discussions and class visits.



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Four decades of 'creating change'

Long-time professor leaves mark on college

By Jenn Zimmerman
Assistant Campus News Editor

"Create change" appears everywhere around Columbia's campus. It covers the school's colorful buttons, stickers and the T-shirts at the bookstore. It's the motto that Columbia teacher Louis Silverstein helped create.

Silverstein is one of the college's longest-serving full-time faculty members. He looks at himself as one of the "long-marchers," someone helping to create change around campus and in society.

According to Silverstein, the long-marchers are the faculty members who were part of the revolution at Columbia in the '60s and '70s that fought to develop social change. Silverstein stresses the motto, "create change" should push Columbia students to not only create change through their art, but also to change the way society accepts their art.

Silverstein, 66, found his way to Columbia in 1968, feeling that it was a place he could help create a difference in the way society worked. He said this was the time period when Columbia became the "new Columbia" we see today.

"I realized if I was going to lead a life of meaning and purpose, I needed to ignite those forces in my work [at Columbia]," Silverstein said.

The college originally started off as an alternative learning school, a place run and taught by "very exceptional and unusual people"

that were looking to change the way society was accepting artists, he said.

"We wanted to fashion education around the forces of change," Silverstein said. "We worked to change the society, not just the students."

Silverstein said Columbia started off much different than the ever-growing South Loop campus seen today. It consisted of three floors, 400 students and 22 faculty members. He also said the Photography Department had one camera and sink, the Television Department operated off one wooden camera and the Dance Center was only one floor at the bottom of an abandoned bank building on Belmont Avenue.

"We were meager in resources but strong in ideas," Silverstein said. "It was a vision that made an awful lot of sense: to help change the education in Chicago and society."

Although Silverstein left the college for two years to teach in Providence, R.I., he was asked to return as the assistant dean to the college to help establish Columbia as an accredited school and continue the social battle.

According to Karen Solinski, assistant director for legal and governmental affairs at the Higher Learning Commission, the commission that accredits Columbia, it received the accreditation Silverstein was shooting for in 1974.

In 1982 Silverstein left his position as assistant dean after a five years to make time for his children. He then became the chair of a new department at the time, Life, Arts and Liberal Education, which still exists

today.

Silverstein said the college worked more as a family than a school when he was chair. Going out after classes to folk music bars along the 2200 block of Lincoln Avenue, which he claims was "Columbia's turf," Silverstein said that students got a true look into what it meant to be a starving artist and an adult on their nights out.

This sense of community is what one of his former students, Evrod Cassimy, a 22-year-old alumnus, said is apparent in the way he teaches today.

"He kept the family feeling alive in class," Cassimy said. "He called everyone by their first name and tried for all of us to establish a personal relationship with each other by sharing a lot of personal experiences before starting class each week."

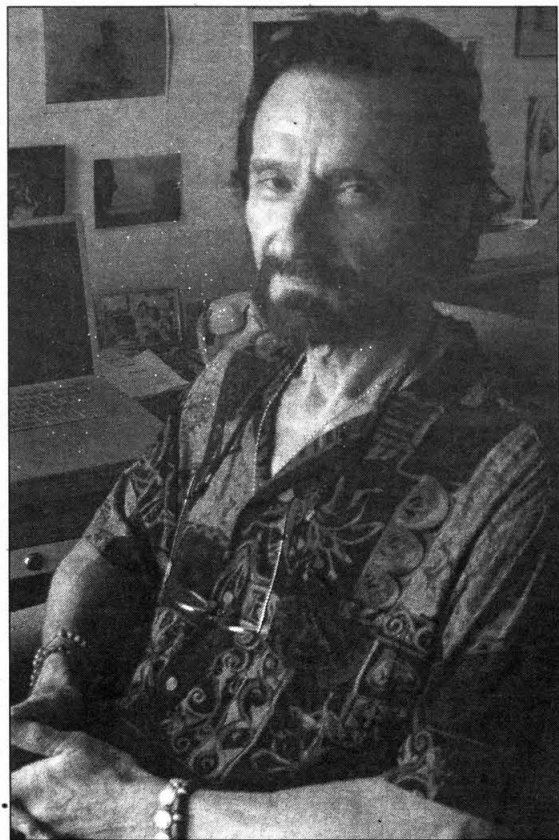
Silverstein said that is what he misses most out of all the other changes he has watched Columbia go through. With such a large student and administration population, he finds it harder to establish a family connection with his students now.

Cassimy attended Silverstein's Peace Studies course during last year's spring semester.

Silverstein said one thing hasn't changed since he first started. He still finds himself fighting against a society that he feels is pushing its artists to conform. Silverstein worries that this ongoing battle is something that too many students overlook.

"We are making students fit for society, but not a society fit for its students," Silverstein said.

Going on 37 years, Silverstein still looks at himself as part of the long-marchers of the Columbia



Rachael Strecher/The Chronicle

Full-time faculty member, Louis Silverstein, in the Liberal Education Department, is one of Columbia's 'long-marchers.'

staff and pushes his message of fighting against conformity through his classes like Peace Studies, Death and Dying and Education, Culture and Society.

Although Silverstein's 37 year status could be confirmed by the Records Department, it was not confirmed or denied that this would make him the longest serving full time faculty member.

Mike DeSalle, vice president of Finances, said it is highly

respectable for Silverstein to be part of the long-marchers. He also said, most importantly, Silverstein teaches his students how to get their voice heard.

"Mike [Alexandrov] was responsible for hiring the 'Silversteins' of this school," DeSalle said. "Most of what Columbia is today is because of these people."

jzimmerman@chroniclemail.com

Looking for part-time work?

Opportunities Available for Columbia College Students

The Center for Community Arts Partnerships (CCAP) is holding open interviews for qualified students interested in working part-time with youth in after-school programs throughout the Chicago area. CCAP is looking for students to work as tutors, homework aides, administrative arts program assistants, and arts and technology assistants (i.e., photo, video, computer science.)

The ideal candidate should be a Columbia College junior, senior or graduate student and have experience working as a tutor or in the disciplines listed above, enjoy working with youth, and have the ability to adjust to an urban school setting.

Tuesday, September 19, 2006

3:00 PM to 6:00 PM – Candidate Interviews
Center for Community Arts Partnerships
1112 S. Wabash, 2nd Floor

Please bring your Columbia College ID, resume and portfolio of your work. Be prepared to fill out an application form. For more information please call 312-344-8850.

Through its School Partnerships, CCAP works with K-12 schools in Chicago and Evanston to enhance students' education through project-based or arts integrated experiences before, during and after school. As a result, classrooms are transformed into studios and performance spaces where students are engaged in a powerful learning cycle in and through the arts. CCAP's Community Schools initiative unites the most important influences in children's lives – school, family and community – to fully support their learning and development. It offers a full-service approach to education by addressing the whole child, including physical, social and emotional, as well as academic needs.

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change

Enrollment: Slight increase in minority students

Continued from Page 3

who compiled the statistics. "We have 800 [unknowns] that won't tell us, so who knows what they are. As far as we know, our minority numbers could be twice as high as they were three years ago or maybe even less."

Students are under no obligation to declare their ethnicity, he said, and some may declare as unknown because they are multiracial or because they simply prefer to opt out of answering the question.

The number of part-time students, those with fewer than 12 credit hours, has also decreased this semester. With the total number of part-time students at 1,349 this fall, down from 1,703 last year, the continuing trend toward mostly full-time students is increasing. Part-time enrollment has not been this low in the last 10 years.

"It's regrettable," Kapelke said. "We want to continue to attract non-traditional students as well. It's important to have diversity in all forms in the college."

Kapelke recalled when he taught in the Film Department in the mid-'80s when there was a significant number of part-time and non-traditional students at Columbia.

"I had students who were just out of high school, but I also had students [who] were working as nurses or lawyers who were coming back [to school] to learn how to make films," he said. "I thought that diversity was important to the class ... it lent something to the

classroom that was truly unique."

In 1996, there were 2,501 part-time students compared with 5,565 full-time students, representing 31 percent of the total student body. This semester, part-time students represent only 12 percent of the overall population.

The number of graduate students has increased, however, up from 698 students last year to 728 students this fall.

The three most popular undergraduate departments at Columbia have also made strides in enrollment. Film and Video, the largest department, representing one-fifth of all Columbia students, increased to 2,223 students this fall, up from 2,076 last year. Art and Design has 1,619 students, up from 1,475, and Arts, Entertainment and Media Management enrollment rose from 988 to 1,171.

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Vending: Students complain of price gouging

Continued from Front Page

Rather, prices at each location are increased case by case.

Now that extra dime goes towards the costs which Mark Vend pays. Sales tax and the college's commission are removed, followed by the company's expenses.

The company decides on price changes after it looks at the three additional costs: the price to buy the products from suppliers; direct expenses, like wages; and

New library art revealed



Rachael Strecher/The Chronicle

Melanie Zeck, research assistant at the Center for Black Music Research, and Philip Muzzy, an audio arts and acoustics major, look at the photos by film editing professor Deborah Sneed, at the Art of the Library exhibition opening Sept. 14.

indirect prices, such as the cost of fuel, said Mark Stein, president of Mark Vend.

Due to the confidentiality of the contract between Columbia and Mark Vend, neither would reveal the commission percentage the college receives from each item sold in the 60 vending machines on campus.

Micki Leventhal, director of Media Relations, would not say how or where the commission money is used at Columbia.

"All revenues at the college, directly or indirectly, benefit the students and the educational experience at Columbia College Chicago," she said in an e-mail.

While Columbia does receive a commission from the sales of

vended items, Stein said that it's not simply free money for the college.

"[Those at the college] benefit by having refreshments conveniently located throughout their facilities," Stein said. "They benefit from the commissions generated, but they also have some expenses."

Those costs likely include the cost of electricity to run the machines and maintenance, Stein said.

The college could not comment on the possibility of future price increases. However, Stein did say there isn't a limit for price increases.

Although freshman Ashley Tragarz, a film and video major,

did not realize that the prices had increased, she thinks the current prices are reasonable.

However, Tragarz said any possible future jump of another 10 cents may lead to items being overpriced.

"If it goes up again, it would probably be better to bring stuff from home," she said.

And what about those snacks which seem to contain only a handful of chips? Mark Vend does consider whether certain items are overpriced by the increase. This has led to the company deciding to discontinue certain items, and replacing them with better-valued items.

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and Bacardi**

**Friday, Saturday
Sunday**

\$2 Miller Drafts

Weekend Brunch

**\$5 Absolut Bloody
Mary or Screwdriver**

Survey: Surrounding colleges evaluate alumni surveys

Continued from Page 3

currently finalizing the next survey. However, Silk said she didn't know who Culley-Foster was. While Culley-Foster was able to supply a copy of the next

survey to The Chronicle, Silk had no knowledge of what survey he was referring to. However, Silk and Culley-Foster were able to confirm that surveys are sent out every two, five and 10 years to both alumni and employers who have hired Columbia graduates. With surrounding schools like Robert Morris College, DePaul University and Roosevelt University also relying on surveys to evaluate their curricula, they leave it up to the career services department

to assess the results. "The results are shared with us and then we can do some internal updates on that," said Aisha Ghorri, associate director of employer relations at DePaul's Career Center. As Academic Affairs and Research, Evaluation and Planning continue to receive survey answers, the question continues: Who is responsible for alumni and employer feedback?

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DanceAfrica: Event to be revived by fall 2007

Continued from Front Page

DanceAfrica sponsored events. He said DanceAfrica should be back to its usual magnitude by fall 2007.

Despite this transition, Davis is not anticipating any major changes, besides the venue of the major performance, which has been traditionally held at the Chicago Theater, 175 N. State St.

"DanceAfrica is already highly professional, highly efficient and we will continue in that vein by bringing you the top quality that fits Chicago and the [DuSable Museum]," Davis said.

The shift of DanceAfrica comes at a time when Columbia has been struggling with a decline in black students, faculty and staff. Flatley said that CCAP is still going to commit resources to cultivating and nurturing the black community at Columbia and beyond.

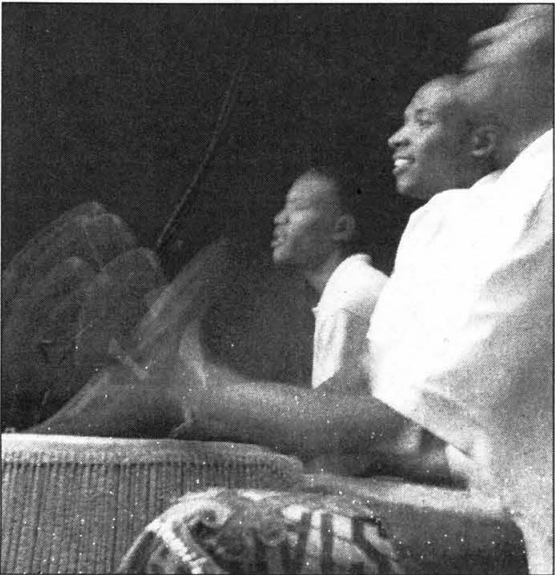
Kimberly Weatherly, director of African-American Cultural

Affairs and faculty adviser of the Black Student Union, believes that the loss of DanceAfrica could end up benefiting Columbia's students in the long run.

"DanceAfrica was very expen-

sive to run; we can probably have several programs and reach out to high schools and have better community programming," Weatherly said.

hgraham@chroniclemail.com



File

Chicago's DuSable Museum of African American History will now fund the event, which celebrates the history of African dance.

OASIS: System crashes remain problematic

Continued from Page 3

guidance for students. Noffs hosted workshops for faculty in an effort to get them more comfortable with the new version of OASIS.

"It's a learning curve for a lot of the faculty," he said. "They are used to doing things by hand."

In addition to the new software, Columbia added a significant amount of server space to help with times of high traffic, such as when many students are simultaneously registering for classes near the beginning of a semester. The old servers could not handle the increased traffic, which would cause the system to slow down and, at times, crash.

"It was just limited in what it could do," Noffs said. "And it had a tendency to slow down dramatically when there was a lot of traffic. So we needed to do this. It needed to happen."

Despite the new servers, system crashes have remained a problem, according to students.

"It wouldn't let me in at all the first time I tried to [register for classes]," said Jessica Rasbury, a sophomore music business major. "It kept sending me backwards."

Rasbury attempted to register during orientation, but Columbia workers could not help her with the problem. She registered a few days later while at home. Despite her troubles, however, she still prefers OASIS to the registration system used at her previous school, Northwestern Michigan College, which didn't allow students to enroll in classes from home.

The new system also has a fea-

ture called "load balancing," which disperses the output among the servers to help keep the system from crashing.

While the newest OASIS, version 6.4, came online Aug. 11, Columbia is still working to streamline the system to help it operate more smoothly.

When the first OASIS program was purchased during the 2003-2004 academic year, Columbia paid Jenzabar more than \$724,000 in operational costs.

Columbia's primary website, colum.edu, was also redesigned over the summer. Like OASIS, colum.edu was restructured for easier navigation and more visual appeal.

"The college's website, over time, had lost its architectural integrity," said Mark Lloyd, assistant vice president of Marketing and Communications. "It looked a bit clunky. It wasn't as elegant; it didn't have the aesthetic quality we think this college represents."

The colum.edu restructuring cost Columbia about \$250,000, DeSalle said. For the project, the school hired mStoner, an Internet consulting firm. Columbia paid the firm about \$80,000, Lloyd said.

As a marketing tool, Lloyd said, the new website can help with Columbia's "brand" and increase new channels of communication to the college. New search engines and calendar features have also been added.

"It was time [for a change] because people were having a difficult time finding and accessing information," Lloyd said. "It wasn't architected. It was like building a house and you keep adding on another room, and pretty soon you have this sprawling estate, but nobody can find out where they're going or where they've been."

jjaworski@chroniclemail.com

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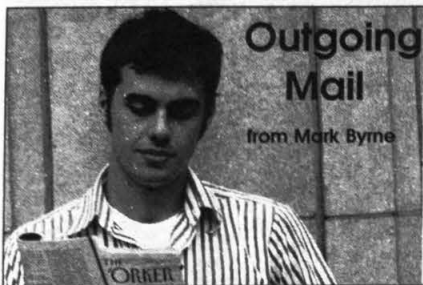
Arts and Entertainment Supplement of the Columbia Chronicle



Gearheads

Page 20





Outgoing Mail

from Mark Byrne

Dear asshole at Dunkin' Donuts,

I go by your store all the time, and I never get decent service. Last week, however, you really pissed me off.

You see, ever since I was young, my family has had this thing for croissants. We'd keep them stocked in our kitchen—one container on the counter, a few others in the bread drawer—and collectively work through them as the day went on. They're delicious.

The thing is, and maybe it was a joke, but my dad always pronounced the word croissant with a heavy French accent, treating the second half to a healthy dose of nasal snarl—"Kwa-SAWn." So, as a result, I pronounced the word the same way.

Eventually, I learned this was wrong, but that didn't stop me from thinking "Kwa-SAWn" every time I saw the word, or craved one of those delicious flaky pastries. Still, I continued to pronounce it like I had learned. My dad speaks French, so I'm pretty confident I've been saying it right, though I suppose that my pronunciation might

be some bastardization of the real way, mainly because I can't speak French.

Either way, I kind of like the way I say it, so I've neglected to condition myself over the years to pronounce it the ol' American way: Kruh-sont.

You know this already. See, I go by your particular Dunkin' Donuts a lot—not necessarily because of preference, but because it's literally the closest coffee-serving establishment to The Chronicle office, where I live. And you, sir, serve me most of the time I come in, which is, regrettably, several times a week.

At the coffee shop I work at, we refer to people who come in so often as "regulars," and we typically treat them nicely so they keep coming back.

You seem to take the opposite approach. Like a couple weeks ago, when I ordered a supreme omelet sausage croissant—pronounced in my typical fashion. You just stared at me blankly. I repeated the word, and you just kept staring.

That was sort of excusable, assuming you were on some kind of drugs. But then there was last week, when I ordered the same thing, and you yelled at me.

"You want it on WHAT?" Remember when you said that? To a customer? In response, I pronounced it "Kwa-SONT," which should have been

enough. Most mentally competent individuals could have figured out what kind of bread I was ordering based on that. You know: It doesn't sound like "bagel." It doesn't sound like "muffin." Therefore, by process of elimination, what kind of bread do I want?

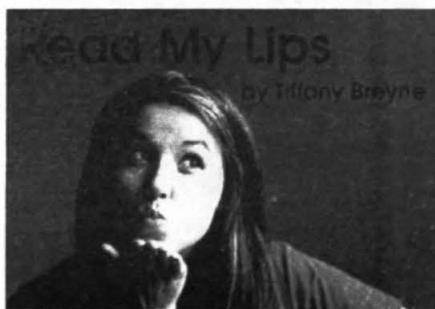
See, you're getting it now after I've spelled it out for you, and I think you knew what I was saying then, too. Yet you simply yelled "WHAT?" again and looked at me as though under different circumstance you would have taken the opportunity to stab me.

Listen, buddy: I know you hate your job, and that's OK. But guess what? I'm the customer, and that means you're not supposed to be a dick to me. And on top of that, I'm a regular customer, and that means you should be sucking my toes right out of my shoes. Maybe you missed the memo that explained the little symbiotic relationship that we share (I pay you, you serve me), or maybe you never heard that old adage, "The customer is always right."

But I work with jackasses all the time. I get guys who come in and tell me that their cappuccino is "like, half foam" and I'm nice to them anyway. I certainly bitch about them the second they leave, but I definitely don't say, "You don't know what a fucking cappuccino is, so stop ordering it, you jackass."

So next time I come in and order a "Kwa-SAWn," you're welcome to make fun of the way I say the word after I leave. But when I'm there, figure it out and give it to me. I don't have time for you to be an idiot.

mbyrne@chroniclemail.com



Read My Lips

by Tiffany Breyne

Fools rush in

Casual sex can be a tricky thing. It starts off innocently enough; the physical attraction sets in, the flirting begins and before you know it, the clothes come off and the night fades into a storm of wet kisses and warm touches. It's exhilarating, it's new and it's incredibly fun. Sometimes, though, sex with the wrong person can turn those awesome nights into a lot of awkward moments.

I never used to be the type of person who could be sexually involved with someone I wasn't dating. I realized at an early age that fooling around with a guy wasn't as enjoyable if I wasn't in some sort of relationship with him; it just didn't feel right for some reason.

Yet last year, after I broke up with my boyfriend, I realized that I was ready to be sexually active with a guy even if I wasn't involved with him. At the time I was still reeling from the relationship, and though I didn't want to date anyone, I still needed to get some ass.

Not even a month after the break-up, I started hooking up with a guy I saw on a regular basis. I thought he was cute and had a good personality and even though there were some slight annoyances about him, I was generally having fun hanging out and having sex. I wasn't even that upset about my break-up anymore; I was more interested in this new guy and the excitement we had under the sheets. I also wasn't

thinking of the consequences, which included not only getting emotionally attached, but also the fact that I would be seeing this guy all the time for the next year or so. Over the course of about a year, we would continue to hook up occasionally, sometimes with months in between, sometimes just weeks. I didn't know much about his life and he didn't know much about mine. I understood how great it was to have sex with someone and then not have to constantly call them and feel obligated to hang out with them if I wanted to be with my friends instead. After the ridiculous fights I had with my last boyfriend, the last thing I wanted in my life was more drama. In my mind, we had those hot nights together, and that was all right with me.

I even dated other guys in the midst of all this, but always ended up back in the sack with him because as much as I didn't want to, I became attached to him.

Just hooking up turned into me want-

ing to hang out with him and do social things outside of his bedroom, something that he wasn't really looking to do. I often asked him why we couldn't be more than just friends that slept together, but all he could ever say was the truth, which was that he simply didn't want that. I still fooled myself into believing that I could handle the disappointment and that maybe someday he would change his mind, but looking back, I realize I tried to romanticize a very unromantic situation.

Some people say sex is just sex, and I'm one of those people to a certain extent, but this past year's events slightly changed my outlook. In my mind, it's inevitable to want more from a sexual partner after awhile. The attraction is there, we get along, the sex is good, fun and always leaves me wanting more—it's all the stuff needed to make a good relationship. If we can connect so well sexually, who's to say we won't connect well in other ways? The thought was like a huge question mark that hung perfectly above his bed at the end of every night. It's something I'll never know the answer to, but I guess some things are better left unanswered.

Eventually, summer came, I had time away from him and realized that I needed to stop pursuing this pipe dream of a relationship and move on. As it stands now, the hook-ups have ended, and it's all in the past. Now I'm much more interested in what else is in store for me, and though I still plan on having sex with people I'm not dating, I'm going to use caution instead of rushing into a situation that will leave me with more questions than answers.

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JACKASS OF THE WEEK



Stacey Ferguson has gone through many phases in life. First, she was one of the vixens in that horrible '80s pop group Wild Orchid, and then she became Fergie, a.k.a. "the body" of the Black Eyed Peas. Now she's a "hardcore rapper" or something, and somehow she managed in between all of that to become addicted to crystal meth? Talk about a woman with a drive to do it all.

An addiction to crystal meth is no laughing matter, and cheers to her for overcoming the problem, but isn't it odd how this news comes out at the same time as her new CD? On top of that, her new image as a tough, horny chick just isn't doing the trick. Rather than choosing music that listeners could respect, Fergie comes off as more of the orphaned fourth member of TLC that never got over the rejection.

We at The Chronicle also find it odd that Fergie is so open about a serious drug problem when she can't even talk about her embarrassing pee-pee accident. Just in case anyone forgot, last year Fergie was onstage with the rest of her Black Eye music comrades in San Diego and randomly got a bad case of sweat in her crotch region... or so she said. In all actuality, most people believe she just peed her pants and can't admit to it. Fergie has kept her mouth shut about the whole confusion, but ask her about meth and she's all about it!

It is a good publicity play on her part. Sure, her new hit song about London Bridges going down—like "sweat" down her pants—is doing well, but after people actually buy her new album and realize what a jackass she is, she will need all the marketing geniuses of the world to help her out.

—T. Breyne



Love us or hate us...

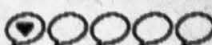
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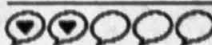
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 Mary Kroeck - mkroeck@chroniclemail.com - (312) 344-8971
 Michael Claire - mclaire@chroniclemail.com - (312) 344-8982
 Brent White - bwhite@chroniclemail.com - (312) 344-8970

Ratings Guide

So, is that movie worth watching? That CD worth buying? Count the hearts in each review and use this handy chart to find out.



Complete Crap



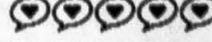
Download It



Pretty Entertaining



Very Good



Word Up.

profile

p

Columbia

COLLEGE CHICAGO



Monday, September 18

Black Faculty & Staff Organization Meeting (BFSO)

Join us for the first meeting of the semester

Time: 11:30 a.m.

Location: Faculty Center - 8th Floor,
600 S. Michigan Ave.Multicultural Affairs &
New Student Programs & Orientation
Block Party Ice Cream Social!Sweet & Meet on the 3rd floor of 623 S. Wabash
Stop by for a scoop!

Time: 3 p.m.

Join the Black Student Union & Latino Alliance
for a night at the ball park

Chicago White Sox vs. Detroit Tigers

Tickets are standing room only - \$13.50

Purchase from suite 302, 623 S. Wabash

Last day to purchase tickets 9/13/06

Group departure from 623 S. Wabash lobby
at 6:00 p.m.Bring your U-Pass! We're taking the
CTA Red Line!

Departure Time: Promptly @ 6 p.m.

Tuesday, September 19

Meet cast members from Ice Cube & RJ Cutler's
provocative hit TV show *Black. White.*

A unique, social perspective of how the other side lives.

Location: Ferguson Hall, 600 S. Michigan - 1st floor

Time: 12 p.m.

World Music Festival Concert

Rodrigo y Gabriela

Direct from Ireland this Mexican duo of guitars
will get you moving!

Time: 8pm

Location: 1104 S. Wabash - Conaway Center

Free Admission

Wednesday, September 20

Multicultural Affairs Annual Family Reunion

featuring Robert Karimi and Tato Laviera

D.J. Ronald Monroe

Just like your family reunion, your Columbia family,
friends, food, and music combine to make an
unforgettable afternoon!

Time: 12 pm

Location: Hokin Annex, 623 South Wabash

World Music Festival Concert

Aurelio Martinez, the greatest performer of Garifuna
Music from Belize. Come dance!

1104 S. Wabash - Conaway Center

Thursday, September 21

Big Mouth - featuring Tato Laviera, world famous
Nuyorican Poet!

Time: 6:30-10

Location: Hokin Annex 623 South Wabash

Saturday, September 23

Columbia College Chicago

Multicultural Day at Great America!

Tickets: \$26 (Purchase from Multicultural Affairs)

Tickets are limited - first come, first served

Departure from 623 S. Wabash

Promptly at 8:30 a.m.

For more information please contact
Multicultural Affairs at (312) 344.7569

Unity - Inclusion - Celebration

'Clay' breaks mold at Lookingglass

Solo performance makes U.S. debut and
inaugurates new theatre

By Mary Kroeck/Assistant A&E Editor

The lights go down and a spotlight on a creepy hand moving in circular motion from just behind the curtain could easily make you think you've just been dragged into a circus. Yet curiosity might just be enough of a reason to not giggle at what's happening on stage.

"Clay" is the story of Clifford, a boy faced with a series of family traumas who is forced to confront his troubles. After running away from his home, he meets Sir John, a man who becomes his guide and mentor of spoken word, telling him that "[rhymes] only come out truthful if [they] come from a truthful place." With him, Clifford learns what it takes to face his problems and fears head-on.

The show is what solo performance should be—an exploration of themes discovered through a singular person. In this case, it's one person taking on numerous personas and wearing each like an old hat: comfortably worn in and still a perfect fit. Watching Sax transform from character to character all in physical motion, facial expression and tone of voice, rather than costumes and props, works because he fully commits to every individual he becomes.

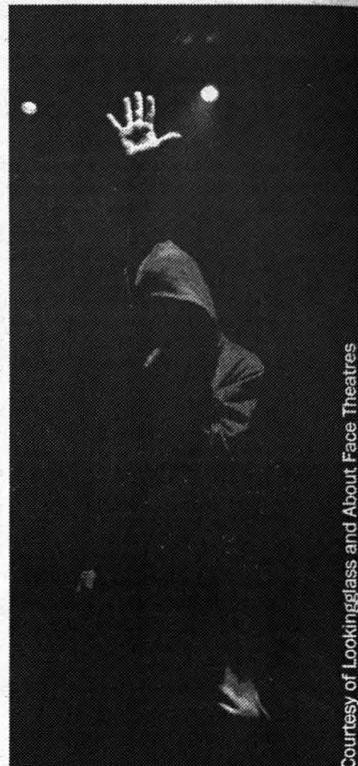
The one-man hip-hop performance was created by Matt Sax and workshopped with About Face Theatre's artistic director, Eric Rosen. The show is making its U.S. debut and inaugurates Lookingglass Theatre's new 50-seat black-box Chase Studio Theatre.

The show has its moments of humor and seriousness. However, the two are often intertwined in ways that they probably shouldn't be. An example of this is when Sir John uses a rap to try to get Clifford to leave his home, stay with him and become his protégé. The moment is supposed to be serious, but the rhymes try too hard to get the point across and make the moment almost laughable.

Eminem laid the white-boy rap story out for us not too long ago: Boy has a hard family life, uses his music to cope with his problems and becomes a huge success. It's expected the kid will have a hard time when his parents divorce, his mother will take it worse than his father, and this will have much to do with how he grows up. There are a few twists in the plot, but the vast majority of them are predictable and don't leave a lot to the imagination.

Although the story is not entirely new, the skill and performance level that actor and writer Sax brings to the stage is refreshing. Sax plays an entire cast of characters and by using strong body language and different voice ranges, he gives each of them dominant personalities. From playing Clifford/Clay to Clifford's parents, step-mother and Sir John, it's clear that Sax understands the importance of physicality and tone of voice in theater.

Sax is also a phenomenal beatboxer. The sounds he makes are like a recording. The set is minimalist—red curtains drape the stage and graffiti decorates the side walls. However, lighting designer Christopher



Matt Sax performs in the one-man show 'Clay,' which uses hip-hop to tell the story of a boy from childhood to rap star at Lookingglass Theatre, 821 N. Michigan Ave.

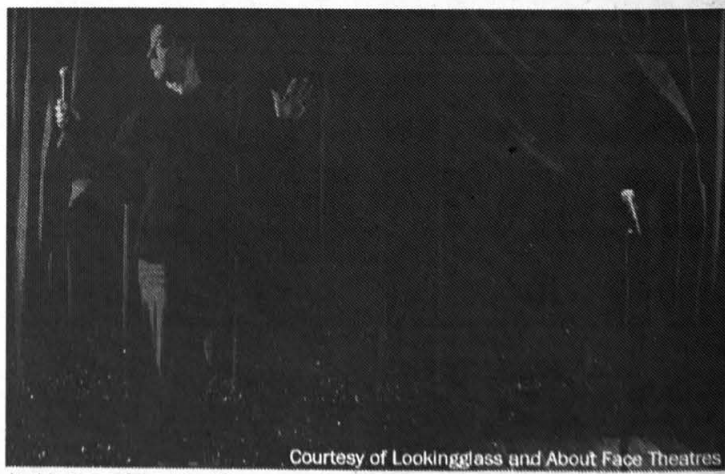
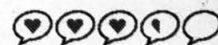
Ash uses this to his advantage, employing a scheme that creates picturesque moments on stage.

While the rhymes may not be the smoothest and the set not the most decorative, the show is what both Lookingglass and About Face strive to produce—innovative theater.

The show runs through Nov. 19 at Lookingglass Theatre inside the Water Tower Water Works, 821 N. Michigan Ave. Tickets are \$25-\$30. Call the Lookingglass Theatre box office at (312) 337-0665 or visit www.lookingglasstheatre.com for show dates and times.

mkroeck@chroniclemail.com

'Clay' at Lookingglass Theatre



Courtesy of Lookingglass and About Face Theatres

In this scene from 'Clay,' Sax uses microphones to help switch between characters.

Reviews

♥ ♥ ♥ ♥

SnowPatrol
EyesOpen

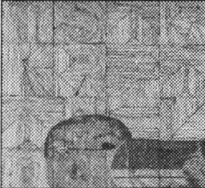


Music

Fans pulled in by *Chasing Cars* won't be disappointed by the Irish boys' fourth album featuring relationship songs like "You're all I Have." Smooth vocals and heart-felt lyrics combine to make *Eyes Open* a success. You may skip a few tracks, but the overall album is a hit.
—A. Maurer

♥ ♥ ♥ ♥


MSTRKRFT
The Looks



Jesse F. Keeler combines with Al Poudziukas to form this trashy Transformer whorebot. Their video single, "Easy Love," roller-skates its way up your tube socks and creeps its way into your shaking hips. Basically this album just wants its listeners to get crazy with some strippers and a bottle of mustard.
—M. Claire

♥ ♥ ♥ ♥


John Mayer
Continuum



John Mayer gets far more political than fans of his are used to with songs like "Belief" and "Waiting on the World to Change." It also explores the intense side of relationships in "Slow Dancing in a Burning Room" and "I Don't Trust Myself (with Loving You)." The album features a prominent cover of Jimi Hendrix's "Bold as Love."
—M. Kroeck

♥ ♥ ♥ ♥

Suicide Terrorism
Chicago Tribune, 9/11



Print

This opinion piece, published 9/11 in the *Tribune* and written by Robert A. Pape, a professor of political science at the University of Chicago, argues suicide terrorism is rooted more in foreign occupation than Islamic fundamentalism. Short but informative, this piece is a must-read.
—B. White

♥ ♥ ♥ ♥

Jane Magazine
August Issue



Finally. A super sassy woman's magazine that features a quirky fashion sense and a bold taste in music. With makeunders instead of makeovers and sex tips that aren't for the faint of heart, Jane tells it like it is.
—C. Mahmeister

♥ ♥ ♥ ♥ ♥


HAW!
Ivan Brunetti



If you think anal sex and dead babies aren't funny, then don't read this collection of comic strips by artist and Columbia webmaster, Ivan Brunetti. *HAW!* is the Moby Dick of dirty jokes. If you're unsure about someone else's sense of humor, pop it on their desk and watch them laugh hilariously or donkey punch you.
—H. Claus

♥ ♥ ♥ ♥

The Black Dahlia
Directed by Brian De Palma




Film

Following *Wicker Park*, it was hard to forgive Josh Hartnett for continuing his acting career. However, after seeing his performance in *The Black Dahlia*, I'm glad he did. Hartnett steals the show. The plot, too, is phenomenal. If only Scarlett Johansson grasped the concept of portraying emotion.
—M. Byrne

♥ ♥ ♥ ♥

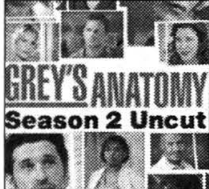
Poseidon
DVD



This movie was garbage.
—M. Byrne

♥ ♥ ♥ ♥ ♥


Grey's Anatomy
ABC



As "Grey's Anatomy's" third season approaches, nothing prepares the avid watcher like this awesome DVD. It's fully equipped with extended shows, deleted scenes, and exclusive interviews—oh my! It's like happiness in a neatly packaged box and the only friend I need on a stormy night.
—T. Breyne

♥ ♥ ♥ ♥ ♥

Umbrellas



Misc.

Whether you own a sleek black one or a polka-dotted pink one, your umbrella can be your best friend. There's no feeling better than knowing you brought your umbrella when it rains. And it sure beats holding a wet copy of the newspaper over your head—especially this one.
—A. Riggio


♥ ♥ ♥ ♥ ♥

Rain



Chicago natives turn into whiners when it rains for four days straight. In the Pacific Northwest, where I'm from, it rains from October to May almost every day, and most people don't use umbrellas. We also hate it when mid-westerners move to our states.
—B. White

No hearts
Carne Asada at Subway




Has anybody else had the unfortunate pleasure of gagging on Subway restaurants' new Carne Asada sub? Perhaps the people who made it were new employees, but I shit you not, the "delicacy" tasted as if it actually came out of actor John Lovitz. Eat fresh? Nah, eat shit.
—C. Jakubowski

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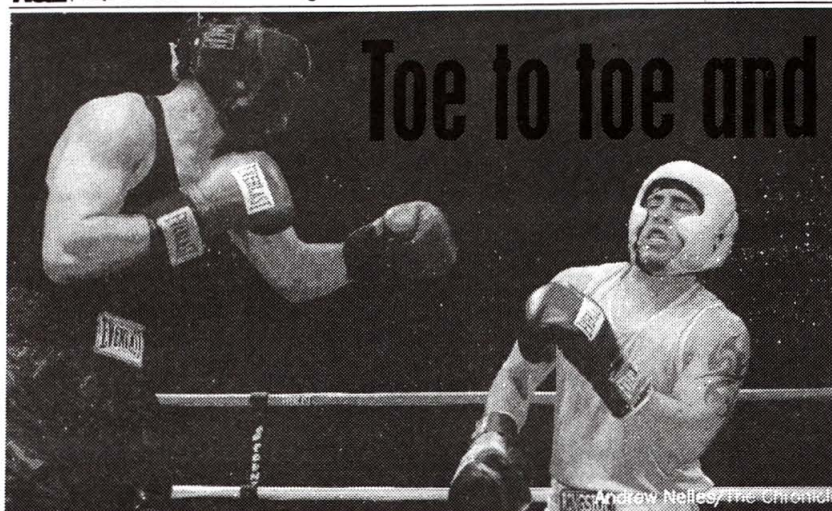
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Mike Mulchay takes a hit from Alexei Smolichyev at JABB's Fight Club.

Toe to toe and down to the wire

Park West hosts white-collar fight club

By Michael Claire/Assistant A&E Editor

The controlled jab combinations swiftly echo against the mixing of liquors and casual conversations that fill the upper-right balcony of the Park West. Hussein Edwards hops agilely around the lower half of the bar as the bartender watches him and the other pugilists from Evanston Gym make their last-minute fight preparations amid the sea of slicked-back hairdos and cocktail dresses. After six bouts, alcohol is clearly starting to affect the crowd's participation level, and the mood finally seems rowdy enough for the scene to be billed as a fight club.

JABB gym, 410 N. Oakley Ave., has been promoting licensed amateur white-collar boxing since early June of last year, when the first fight club thundered its way into Chicago's nightlife arena.

Originally used as a promotional tool for JABB when the gym was in its infancy, this quarterly boxing event has grown out of its original marketing concept to become a regular staple for boxing amateurs around Chicagoland.

"My [business] partner Dominic and I came up with the idea when we noticed a lot of white-collar workers using our gym late at night," said JABB co-owner Michael "Fly" Garcia.

"Many of them were here just for the workout, but a few started to get intrigued by watching the pros and amateurs spar, and they wanted to try it."

Although the term fight club conjures up images of anarchy, discarded lard and bare-knuckled brawls, these sanctioned U.S. Amateur fights are slightly tamer than Ed Norton's imagination, but they still require all participating fighters to buy a coverage license.

"These \$35 licenses cover them in case, God forbid, they break their hand or nose," Garcia said. "So far, though, no one has had any significant injuries."

JABB hosts the only Fight Club in Chicago, but other gyms around the area participate. Nationally, fight clubs are starting to grow in popularity, with a few in Miami and New York. Gleason's gym, in New York City, has been staging white-collar boxing events for more than a decade.

Anyone from the age of 18 to 34 can compete at a Chicago fight club event. Men and women both participate, and even though it is coed, fights against members of the opposite sex are prohibited. Men and women older than 35 are in the masters division, which only allows fighters to battle opponents that are within five years of their age. All fighters are required to wear headgear and mouthpieces and are equipped with 16-ounce gloves.

"The first [fight club], we had two girl bouts, which was great," said Garcia. "One of the girl bouts, there was this girl Marissa, gorgeous girl. You would look at the girl and think, 'Why would she want to do this crazy thing?'"

We all thought that once she got hit she's going to want to quit, but she put on a helluva show. Her and this other girl did three rounds of all action."

"The third one we had a 68-year-old lawyer from Milwaukee fighting this 64-year-old dentist from Chicago. Great show."

Training for these events varies from person to person.

"People sign up for a camp, that's how they begin, and then they start to spar with each other," Garcia said. "Some people train maybe six weeks, others when they get a chance. But they're not dedicated like a pro fighter, who's here five to six days a week. They

might come three days a week because they have jobs and other obligations."

Sammy Mahmoud, a 10-year boxing veteran and owner of Executive Boxing, 412 S. Wells St., said that training is by far the most difficult aspect of the sport.

"It's a very demanding sport, but the fighting is the easiest thing in boxing," Mahmoud said. "It's the getting ready for the fight, eating and sleeping right and trying not to give into temptations that's hard."

Although the health benefits of a boxing workout are easily apparent, these average white-collar Joes seem to be looking for something deeper than a normal athletic release. For these people, the therapeutic surges of adrenaline that come from sparring and fighting appear to create the real draw for those interested in boxing.

"For some of these people it's like an addiction; it's a weird thing that once you try, you'd understand," Garcia explained. Mahmoud described his first professional fight as "a natural high."

Eric French, a trainer at Executive Boxing, knows all too well the physical highs and lows a fighter can go through during a bout.

"As a professional fighter, I was on such a high my ninth fight, it was like the sixth round, I got hit and my whole face went numb," French said. "By the end of the round I went back to my

corner and my tooth was in my mouthpiece, and I didn't even know it."

Matthew Garcia (no relation to Michael Garcia), who works at the Chicago Board of Trade, recalled his first Fight Club experience, "It went great! I feel like I did a great job. I lost the decision, a lot of people felt I won, but the scorecard said I lost."

Back at the Park West, where the scantily clad round-card girls mix and mingle with the spectators closest to the ring, the fighters try to relax and clear their minds before their respective fights.

"I feel good," Eddie "The Great" Barraza said. "This guy is 20 pounds heavier than me, so I'm going to use speed, right angles and catch him like Ali said, 'Rumble in the Jungle.'"

Eddie lost his bout on the scorecards, but he couldn't help but smile when one of the Sauza tequila girls drifted him a smile.

"The first fight, I think whether you win or lose, it's just about actually doing it and seeing how it feels to be in the ring in front of a crowd and to feel what it actually takes to be at that level," said Matthew Garcia. "Whether you're actually ready or not doesn't really matter; once you're in there you realize what it takes."

mclaire@chroniclemail.com



Corey Honore lands a punch into Nick Capuano's face during the Sept. 8 Fight Club at the Park West Theater, 322 W. Armitage Ave.



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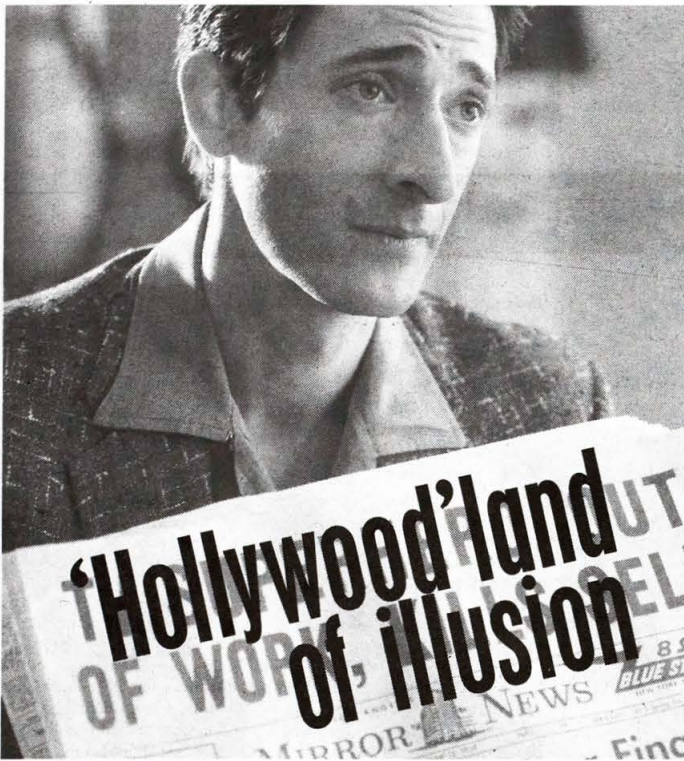
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TV director tries his hand at film noir

By Matt Fagerholm/Film Critic

"Forget it Jake. It's Chinatown."—final line from *Chinatown* (1974)

My dad was seven when his generation's beloved caped hero died. George Reeves, star of the canceled hit show "The Adventures of Superman," was found with a bullet in his head on June 16, 1959. It was a crushing blow to the show's young fans, including my father, who had believed in the myth that Superman perished by losing his superpowers after jumping out a window. If only life were as simple as fantasy. Television director Allen Coulter's feature debut, bearing the former name of California's tinsel town, resurrects this oft-forgotten tragedy, and asks if there was the possibility of conspiracy behind it all.

In the first shot of this leisurely film noir, the camera drifts through a cloudy gray sky like the depressed hero of this summer's dismal *Superman Returns*. Reeves (Ben Affleck) is dead, and his mother, Helen (Lois Smith), won't accept the popular claim that her son's death was a simple suicide. Enter private detective Louis Simo (Adrien Brody), whose marriage is in shambles, and his current relationship is distant at best. As he learns of Reeves's affair with Toni Mannix (Diane Lane), wife of a powerful MGM studio executive (Bob Hoskins), Simo finds himself slowly being drawn to solving this mystery's illusive puzzle. Yet the more pieces he finds, the less they fit together.

Show business has always been the second-favorite home to conspiracy thrillers—the first is still the White House. Coulter's film even uses that tired verbal promise of contemporary thrillers, "things aren't what they seem." Even though it doesn't come close to packing the punch of its supposed inspirations, *Chinatown* and *L.A. Confidential* (1997), *Hollywoodland* still manages to sustain audience interest. Apart from its bleak shadows, gritty characters, and colorful dialogue like, "He's a catfish ... go clean the mud out of your whiskers," the movie sidesteps most noir clichés by grounding the story in unstylish, if nostalgic, reality.

The casting of Affleck in the role of Reeves is ingenious, not in a physical context (he looks nothing like the deceased actor), but in a purely emotional one. *Gone With the Wind* (1939) was Reeves's debut, and the Oscar-winner *Good Will Hunting* (1997) was co-writer/star Affleck's ticket to superstardom, from which followed a series of embarrassments (*Pearl Harbor*, *Gigli*). The washed-up Reeves found an undesirable comeback by being branded a

kiddie matinee idol, while Affleck's critical and financial failures have made him the punch line of late-night hecklers. Superman fans laughed Reeves off the screen in *From Here to Eternity* (1953), and with the exception of *Changing Lanes* (2002), Affleck also hasn't been given an adequate chance to show much range as an actor. His work as Reeves seems like less of a performance, and more a raw channeling of his own professional desperation and personal insecurity. Whatever the case, it's Affleck's best work to date, and he's surrounded by a mostly strong ensemble.

The usually terrific Lane occasionally overacts as the trophy wife of Hoskins's studio mogul, the type of gruff cigar-chomper whose voice not only scrapes gravel—it is gravel. His observation about *Gone With the Wind* is simply, "That pitcher made money!" Robin Tunney hits some darkly amusing notes as Reeves's moody fiancée, while Brody is exquisitely good, with his eternally tormented eyes holding a glimmer of skeptical cockiness. His character's story is juxtaposed with that of Reeves, and they occasionally reflect one another. One major difference between them is that while Simo repeatedly fails to connect with his young son, Reeves is constantly followed by hoards of adoring little fans. There's a chilling moment when one kid holds Reeves at gunpoint, to see if he really can dodge speeding bullets.

Yet that scene doesn't pay off, and not much else in this film does either. Although we are given a few theoretical versions of the central killing, the movie remains honest in its open-ended finale. With measured pacing, an inconclusive plot and a tone that's closer to mourning than brooding, Coulter has made a film that ultimately wants to provoke discussion about the mystery that lies at its troubled core. If there is any certainty in the film's final fade-out, it's that Reeves fell victim to a town in which there was no truth or justice, just a corrupt system masquerading as the American way. Forget it, Louis. It's *Hollywoodland*.

'Hollywoodland'
Directed by Allen
Coulter



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R E S U R E C T I O N



STORY BY MARK BYRNE
PHOTOGRAPHY BY MICHAEL JARECKI
GRAPHICS BY JOSHUA COVARRUBIAS



On a drizzling weekday morning, Kevin Thornton sat in his kitchen and waited for a delivery—another bicycle. It'll probably be broken, maybe missing a few pieces, but that's how they all come, and that's the way he likes them.

Thornton collects, repairs and sells old road bikes. After only a few hours, he can make most bikes just as roadworthy as brand new ones, and he sells them for about a fifth of the price. He, as well as a few others in the Chicago area, has discovered the common ground between hobby, profession and charity, and it exists in the piles of bikes that occupy his house.

At about 9:30 a.m., the phone rang. It was Hector, a man Thornton has worked with for several years, who said he was parked in the alley. As Thornton went outside, Hector climbed out of the back of his big red van, a cigarette between his lips, carrying the front wheel of a bike. He handed it to Thornton.

Hector then went back into the van, and returned this time with the rest of the bike—a silver and red '80s model Motobecane racing bike. Thornton picked it up, spun the tire, and toggled a few parts.

"What's wrong with it?" he asked Hector.

"The fucking handlebar," Hector replied, motioning with his cigarette at the handlebar and stem, which were hardly connected and missing a few screws. The derailleur, the part that shifts gears, was also damaged.

Thornton held the bike up and looked at it. Despite the broken parts, there was something special about it. It was like a washed up actor, a one-time Hollywood star who now routinely wakes in the gutter and wonders where he is. "This frame is beautiful," Thornton said, and then bought the whole thing for \$30.

Thornton is not alone in his line of work. While he does the repairs and sells the bikes out of his home, Ron Ashley, who owns A Nearly New Bike Shop, repairs and sells bikes at a storefront location at 3826 N. Broadway. They don't do it for the money, and it wouldn't be profitable enough if they did. They do it because it reminds them of when they would bike as children, and because they want to provide good, working bikes to Chicagoans without empty-

ing their wallets. Mostly, however, they just have a passion for working on old bikes.

Thornton carried the bike inside and leaned it against the kitchen sink. Next to the fridge hung a collection of inner tubes. Above the stove was a mirror decorated with old bike saddles. In the living room, dining room, front bedroom, basement and garage, the rest of the collection: hundreds and hundreds of bicycles, frames and rims.

"I've always had 40 or 50 bikes, ever since college," Thornton said.

As he got older, he kept collecting bikes—mostly from thrift stores—which he said drove his ex-wife crazy. When his son died about five years ago due to an illness, Thornton said he gave away all of his bikes, he "couldn't even look at one," and drank heavily for two years. But when he cleaned up three years ago, he decided to become more involved in what he truly loved, and started obtaining bikes again with a newfound fervor.

Now, Thornton fixes up bikes and sells them on weekends, or by appointment. Sometimes he uses craigslist.org, but often he just sells them right out of his house. On average, he said, he sells five a week. In the spring, at his first sale of the biking season—the high water mark—he sold around 20.

Ashley offers the same services in a more formal atmosphere. He and repairman Jim Simms keep more than 200 bikes in the shop, as well as a couple hundred stored in a warehouse.

When Ashley, now 49, was younger, he worked at Clybourn Metal Finishing Company. Across the street was a Salvation Army thrift store, and it was there that he bought an old bike one day, and where his passion for fixing up bikes began.

"I cleaned that bike up, and I wound up with the coolest bike in the neighborhood," he said.

Ashley realized that with a little work, he could clean the rust off all the parts and make the bike work like new again. The nostalgic value of the old Schwinn was huge—at the time, mountain bikes dominated the market, and Ashley says that when people saw his bike, it reminded them of what they grew up riding.

Ashley's reputation grew rapidly, even while he was just buying and "shining up" old bikes from the Salvation Army. He said that he became known for it by people who saw him riding around the neighborhood, and started getting requests.

He had always planned to open a little resale shop after 25 years at the factory. He said it would sell clothes and appliances, and maybe a few bikes on the side. However, he was able to realize that dream two years early when he had a heart attack and was forced to retire from working at the factory. He was 40 years old then, and after only an hour of contemplation, he knew it was the right time to



open up that business.

Though Ashley opened the shop as planned, he became aware pretty quickly that the market for old road bikes was where he needed to be. The first bike he put in the window sold within five minutes. Ashley put another bike up to replace it, and when he returned the next day, there was a note from someone interested in buying it; he sold it later that day.

Neither Thornton nor Ashley work on newer bikes, and neither of them want to. They mostly get Schwinn and Raleighs that are 15 years old or older, but both agree that they were made to last back then. During the '90s, bike companies focused almost exclusively on mountain bikes, and it was only recently that they began to produce road bikes again. The older ones, however, are still floating around in large numbers, and most of them seem to be repairable. Thornton

"I've always had 40 or 50 bikes. Ever since college." — Kevin Thornton

thinks that many people are realizing how solid the older racing bikes are, and the demand for them is increasing because of the price difference. Most bikes from both dealers sell for between \$60 and \$200, and the cost depends on the bike, not the repairs that went into it. While one could find a mountain bike in that price range at Target or Wal-Mart, a brand new road bike of equal quality typically costs upwards of \$600.

Despite the shape that most of the bikes are in, they don't come for free. Like the transaction between Thornton and Hector, the bikes are usually bought for a relatively small sum so they don't get scrapped for parts and, as Thornton theorized, "turned into an SUV."

"We save a lot of these from scrap," Thornton said. Hector, as well as others, routinely finds damaged bikes and he sells them to Thornton. "We pay them a lot more than they get for scrap, but there is always something wrong with it. I gotta practice bike triage. Out of every three bikes I get, I gotta scrap one."

Thornton motioned at the Motobecane. "If that wasn't caught, it would have been crushed. That's horrible."

Motobecane, a French company, went bankrupt in 1981. While in business, however, they were famous for producing high-end racing bikes, like the one that Thornton received that day.

Thornton says he accepts pretty much every bike that comes in, regardless of the shape that it is in. He said he has 300 in the basement alone.

"And the basement is full," he added. "I can't turn them away."

Thornton used to go down to the South Side to look for trashed bikes, where he met Hector, who filters through a lot of junk that can be sold or scrapped. Now Hector knows what he's looking for, and when he comes across a bike, he just delivers it to Thornton's house.

Ashley has several associates who scout resale shops for bikes, buy them and then bring them in so that he and Simms can repair them. Even if a customer wants to buy the bike in the condition that it is in before it is serviced, they insist upon making their

usual repairs, and give a 60-day warranty on every bike sold.

"We'll put your name on it, but we still have to go through it," Simms said.

Simms has been working on bikes since he was a teenager, when he first started competing in road bike races. While he no longer competes on a national level, he still enjoys racing—he competed in a Chicago triathlon in August—and, though he only recently started working at Nearly New, he's always loved to work on bikes.

Simms worked as an auto mechanic for many years. He was never formally trained in bike repair, but was thoroughly skilled at it because he always had to make repairs to his racing bikes.

"It's fun, I like to do it," Simms said. "I'll sit down outside for an hour and just respoke a wheel."

Thornton, of course, enjoys working on bikes too, but he

also said he likes to be responsible for giving good bikes to people for a decent price.

Perhaps as a testament to how many bikes come in, it isn't often that they get something truly remarkable. When they do, however, they know it right away, and those are the bikes they refuse to sell. Simms pointed out a silver 1966 Schwinn Paramount, which he says would be worth about \$1,200 if it were for sale.

Simms explained that the Paramount was handmade at a bike shop at Fullerton and Kimball avenues. They were top-of-the-line bikes, designed specifically for the Olympics.

Simms ran his hand over the Olympic logo on the silver frame. The bike was in mint condition. He explained that the lugs, which connect the different tubes of the frame, are Nervex, an ornate style that was used on only high-end bicycles. The Paramount is the only Schwinn bike that has them.

Ashley has a couple of favorites too, including a little red Schwinn, just like his childhood bike, that sits in the store's front window.

Thornton keeps, and loves to ride, a Raleigh DL-1 3 speed, nicknamed the "Bobby Bike" after the English policemen that they were issued to.

But the new one—the red and silver Motobecane sitting in his kitchen—is something special, he said.

"Usually I stay away from French bikes, because the measurements are all off," Thornton said. "But this ... this is a beautiful bike." He pointed out the lugs; they were Nervex, just like the Schwinn Paramount at Nearly New.

Thornton stood in his kitchen and looked at his newest acquisition. Somewhere in the house, there was a replacement handlebar for it. He was already talking about fixing the derailleur, tightening the brakes, and lubing the necessary parts.

"That's probably a \$200 bike, after the work," Thornton said, and it was obvious that he could hardly wait to start.



Frushi: The fresh maker

Chicago bistro puts a new spin on a Japanese tradi-

By Michael Claire/Assistant A&E Editor

The sushi trend that has torpedoed into American culture throughout the last decade has finally spawned a true American hybrid. Frushi, the combination of fresh fruit and sweetened rice made to look like maki and nigiri sushi, is being offered as a breakfast appetizer at a popular Chicago breakfast bistro and as a dessert item at the rapidly growing Utah business Frooshi.

"It's a fresh-fruity treat that people who don't like sushi love," said Frooshi co-owner Jason Nelson.

This unusual twist on contemporary Japanese cuisine has become a popular item at Orange, 3231 N. Clark St., a near North Side restaurant that claims frushi as a menu original. Orange also has a second location at 75 W. Harrison St.

"The customers love it, over-

whelmingly so," said Orange waitress Monica Lopez.

Lopez, a frushi enthusiast herself, described her ideal fruity roll.

"Sometimes we infuse the rice with a blueberry or cranberry sauce and it takes on this bluish or red tint. It's really exciting. That's yummy, with maybe kiwi or pineapple inside, plus a mango on top."

Flavors and fruits are usually changed daily because they're based on their seasonal availability and freshness.

"Combinations and presentations were usually based on color," said Bekah Chapman, a former chef at Orange. "A basic frushi would involve a squared block of sweetened rice, which sometimes was infused with some kind of juice to add color, a piece of fruit cut up to look like a fresh fish and

maybe some chocolate or raspberry syrup."

Chapman's favorite combination was "the mango strawberry, with the star kiwi on top."

Different variations are available besides the basic nigiri, including a maki-style roll that wraps the rice around the fruit.

Orange offers customers a chance to taste this fishless sushi wonder seven days a week at its original Clark street location and as a weekend special at its South Loop site.

Jean Lee, a hostess at the sushi bistro Oysy, 888 S. Michigan Ave., has never heard of frushi but seemed intrigued by the idea.

"I think it might be good," Lee said. "Some of our sushi already comes with fruit, so it sounds refreshing."

Out in American Fork, Utah, Frooshi is beginning to market frushi as a hip, new dessert.

"Most people who encounter our product love the idea," Nelson explained.

Frooshi has been in business a little more than a year.

Conceived by Nelson's partner, Steve Guymon, while he was puttering around during an ordinary drive, Frooshi's fruit sushi was perfected at a foods service lab and won top prize at a college business fair. The idea, according to Nelson, seemed to logically fill a neglected section on most sushi menus: the dessert portion.

"Most sushi restaurants have



Mauricio Rubio/The Chronicle

A frushi plate at Orange restaurant, 75 E. Harrison St.



Mauricio Rubio/The Chronicle

Luis Sanchez presents a newly made frushi dish at Orange restaurant.

poor dessert selections," Nelson said.

And according to Frooshi's website, in blind taste-test panels, Frooshi's fruit sushi was rated almost as high as ice cream. With tropical names like California

Sunrise, Citrus Berrylicious and Frooshi Colada, this guilt-free dessert should win over any skeptical palate.

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Pirates invade American pop culture

Films romanticize history and bring Jolly Rogers to shore

By Mary Kroeck/Assistant A&E Editor

Some people used to think of pirates as crazy-looking characters from books and cartoons who wear eye patches and have wooden legs. Now there's new idea of pirates—they walk with a swagger, use lots of hand movement while they talk and, somehow, are the heroes of the story.

We owe this idea of a modern swashbuckler to entertainment like Disney's *Pirates of the Caribbean*. This is one of the reasons why many children and kids at heart want to be pirates, or at least resemble them. Symbols of pirate culture are everywhere from boats on Lake Michigan flying pirate flags to Jolly Roger hats, T-shirts and other items of clothing.

Despite their unfavorable reputation, the intrigue of these rogue sea-fairing bandits was turned into an international holiday by two guys in Oregon—John "ol' Chumbucket" Baur and Mark "Cap'n Slappy" Summers.

After a racquetball incident in which one of the men was hurt and let out an "arr," the two jokingly started talking like pirates. They decided the world could use a holiday where everyone was encouraged to talk like a pirate. So, they set a date—Sept. 19—and with an article about the guys in the Miami Herald, written by Pulitzer Prize

winning writer Dave Barry, the guys gained international notoriety and became The Pirate Guys.

"There's just something about pirates that men and women can enjoy," Baur said. "Pop culture celebrates outsiders. [Look at] James Dean or vampires. Pirates are certainly outsiders. They lived life by their own set of rules, even if it was a short life with a brutal ending. Pirates are the new vampires in our society."

Baur is scheduled to appear with his wife, Tori aka "Mad Sally," on ABC's "Wife Swap" Sept. 18 because the show was looking for a "pirate reenactor type family."

"We're very clear," Baur said. "It's talk like a pirate day, not commit felonies like a pirate day. It's a day for people to swagger, to stop apologizing for who they are and enjoy their own lives."

Movies and television shows like "Buffy the Vampire Slayer" and *Interview With the Vampire* popularized cultural and underground trends like wearing black trench coats and exploring Wicca. *Pirates of the Caribbean* is doing for the Jolly Roger what "Buffy" did for false vampire teeth.

"Pirates led a pretty brutal way of life," said Dr. Candace Wynter, a Caribbean history professor at Columbia. "It tends to

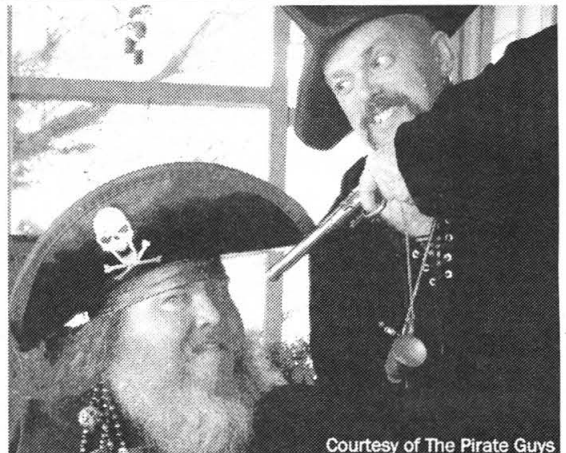
be romanticized."

Historically, pirates raided ships, looted towns and often died from wounds in battle or diseases caught on land or sea. Wynter explained that some people don't know that "pirates" is a collective term, meshing all of the distinct groups of sea-bound looters together.

"The use of the term 'pirate' is a misnomer," Wynter said. "Before the term 'pirate' there were specific terms used based on where they were from. Some people from England were actually given the nod to loot the Spanish colonies. They are known as 'privateers.' [All the groups] are collectively known as 'pirates.'"

Chicago has its own way of celebrating the history of pirates—tall ships. Since 1998, Chicago has taken part in the Tall Ships Challenge, which is organized by the American Sail Training Association. The city welcomes ships from all over the world, including replicas of historic ships, as they dock at various city ports. Many of the ships dock at Navy Pier.

It's estimated by the Mayor's Office of Special events that 1.75 million people attended Tall Ships Chicago this year, which was a significant jump from when the program started. Only 660,000 people



Courtesy of The Pirate Guys

The Pirate Guys, John "ol' Chumbucket" Baur and Mark "Cap'n Slappy" Summers.

attended the first event.

"I think the pirate films brought out families with kids," said Cheryl Hughes, director of program development for the city of Chicago. "In 2003, [*Pirates of the Caribbean: The Curse of the Black Pearl*] came out, and another film, *Mutiny on the Bounty*, also came out."

In 2003, the first year Tall Ships was sponsored by the city, an estimated 1.9 million people took part in the event.

Chicago also has its own resident tall ships, Windy and Windy II. While Windy II sailed around the country as part of the Tall Ships Challenge, Windy is docked at Navy Pier and is open to the public, weather permitting, through mid-October. The Windy also offers various pirate cruises, like a pirate dinner and trips down Lake Michigan with pirates on board.

The appeal of pirates was

emphasized by Johnny Depp's portrayal of Capt. Jack Sparrow in the *Pirates of the Caribbean* films. *Pirates of the Caribbean: The Curse of the Black Pearl* earned him an Oscar nomination and is one of several reasons people have gone to see the film.

"I went to see the films because I'm a huge Johnny Depp fan," said Bethany Simmons, a theater design major at Columbia who happened to be wearing shoes with skulls on them. "I don't know what I think about pirates. I don't see a lot of people dressing like pirates, but I like the films."

Since *Pirates of the Caribbean: Dead Man's Chest* is now one of only three films in history to gross more than \$1 billion, it's apparent that a lot of other people like the films too.

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City blasting away graffiti artists' hard work

Defiant street artists continue tagging despite 'Graffiti Blasters' program

By Brent Steven White/Associate A&E Editor

Last year Columbia's graffiti group ceased to exist when the club president, Joel Canik, graduated and the number of students interested in continuing the student-run organization waned.

It was another blow to the art, which 13 years ago was all but outlawed in Chicago.

To the dismay of many graffiti artists, the city implemented a program called "Graffiti Blasters" in 1993, and quickly became the nation's leading city in combating illegal street art.

With full support from Mayor Daley, the \$4 million-a-year program guarantees graffiti removal at no cost to property owners.

But Flash, a local graffiti artist who said his involvement with Chicago's graffiti scene dates back to 1983, said that the program is a waste of time and money.

"[Graffiti is] something man has done since the beginning of time," Flash said. "The city could use the \$4 million to open up programs for kids to do more permission walls."

Permission walls are a legal form of graffiti, and are often painted by people who do illegal street art.

Flash, who requested The Chronicle not use his real name, belongs to a graffiti group called The Artistic Bombing Crew.

Though Flash does paint permission walls, he said he's done numerous illegal pieces, mostly in the Logan Square area.

"Graffiti is an art form," Flash said. "And it takes skill to do it."

But Matt Smith, spokesman for Chicago's Streets and Sanitation, said people who do illegal graffiti are "slapping citizens in the face."

"People should think twice about doing illegal graffiti," Smith said. "There's a million different ways an artist can express themselves, and do it in a way that doesn't hurt the city and its people."

Smith said he thinks Graffiti Blasters is a success, and that the city is determined to keep the city clean of illegal graffiti, punishing the people it catches.

But Flash believes Chicago's anti-graffiti programs have the reverse effect on illegal graffiti artists.

"They feed off of it," Flash said. "If anything, it motivates them to paint more."

Illegal graffiti can range from a simple "tag"—a graffiti artist's signature under a pseudonym—to large, elaborate pieces done by many different "taggers," to gang symbols. Often, graffiti is a sign of territory for a graffiti "crew" or a gang.

Gloe, an active illegal graffiti

artist who said she tags all over the city, said the city's anti-graffiti programs make the city look "ugly."

"It sucks because you take your time to paint, and by the next day your stuff is blasted by them," Gloe, who asked The Chronicle not to reveal her real name, said. "I guess it works for them to keep the city clean, but at the same time it makes the city look ugly with having brown walls everywhere."

Along with Graffiti Blasters, Chicago has another anti-graffiti program called Give Graffiti the Brush. This program, founded in 1990, offers paint purchased by the city to any block club or community agency wanting to cover the graffiti. More than 200,000 gallons of paint have been distributed by the city, according to the City of Chicago website.

Gloe said she believes the people behind Graffiti Blasters and Give Graffiti the Brush have the wrong idea about graffiti.

"The city just doesn't understand the purpose behind graffiti," Gloe said. "It's not to make the city look ugly, it's just the culture. It's beautiful."

The Graffiti Blasters program uses sandblasters to eliminate illegal graffiti, blasting an ordinary food-grade baking soda under high water pressure to eliminate graffiti on brick, stone, cement and other mineral surfaces. Since the pro-



An illegal piece of graffiti found on the corner of St. Louis Avenue and 25th Street. The artist is unknown.

gram began, more than 900,000 buildings have been cleaned of graffiti, according to the City of Chicago's website.

Flash said the city of Chicago is taking the wrong approach with illegal street art.

"People get arrested for writing on a dumpster," he said. "Graffiti isn't going to be curbed by a program; it's just going to tell people where to paint more."

Gloe, who said she attended Columbia for design from 2001 to 2003 but didn't graduate, said she doesn't think the city's anti-graffiti programs are effective, and

that they've covered up all her illegal work.

"It pisses me off," Gloe said. "But I can't do anything about it other than to keep on painting."

However, Smith said the city will never tolerate illegal graffiti and that if illegal graffiti artists want to be artists, they should develop their art in a "positive way."

"Illegal graffiti artists should go to schools that encourage the arts, like Columbia," Smith said. "Illegal graffiti in the city of Chicago isn't welcome."

bwhite@chroniclemail.com


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Mel's mug not suitable for library

A 'Braveheart' poster could be banned from suburban library after anti-Semitic comments

By Charles Sheehan/MCT

Mel Gibson's plea for forgiveness because of an anti-Semitic tirade over the summer may not be enough to avoid having his *Braveheart* image removed from a suburban Chicago library.

On Tuesday, the Schaumburg Township Library Board will discuss a request to take down a poster that features Gibson in his film about the Scottish warrior William Wallace.

It was not clear whether the request to remove the poster came from the staff or from the public suggestion box, said library President Anita Forte-Scott.

"I get e-mails every week on a wide range of topics from people who use the library, so it doesn't surprise me" that someone would complain about Gibson's conduct, Forte-Scott said.

"The request will be given some serious discussion and thought, but I don't think it's a real heated issue," she said.

Bob Doyle, executive director

of the Illinois Library Association, said he had not heard of any other library that had discussed removing films or images of Gibson.

The association would support the library if it chose to retain the image and films that feature Gibson, he said.

"It doesn't take a quantum leap to see that if the poster goes, so go all of the films or anything else," Doyle said. "Libraries represent all types of thought, so if someone goes into a library and doesn't find something that is offensive to them, the library might not be doing a very good job."

Gibson was stopped by Malibu, Calif., police around 2:30 a.m. July 28 while driving on the Pacific Coast Highway.

Police said Gibson asked the arresting officer, "Are you a Jew?" and said Jews were responsible for all the wars in the world.

Gibson has apologized to the

Jewish community for what he described as "belligerent behavior" and insisted that he was not a bigot. He pleaded guilty last month to a misdemeanor charge of drunken driving and was sentenced to three years of probation.

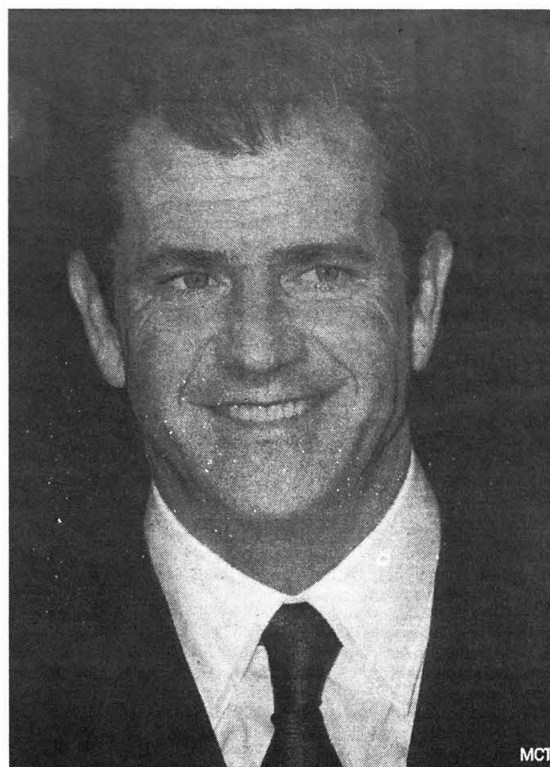
In the Schaumburg Township Library, 20 small movie posters and four large ones are on the south wall of the movie rental section. Gibson is portrayed in a smaller poster.

Films that Gibson directed or starred in, such as *Lethal Weapon 3* and *Paparazzi*, are still listed in the library catalog.

Patrons were divided this week over whether the poster should be removed.

Gerald Hayes, 68, a self-described film buff, said he visits the library several times a week.

"I don't agree with what [Gibson] said, not only because he's wrong historically," said the former Marine from Elk Grove Village. "But I'm very much against censorship because it



Mel Gibson has been under pressure for his recent comments about Jews. Now, even a poster of him is taking heat.

goes right to the heart of the Constitution."

Hayes pointed out that the library walls were covered with other images that could be considered controversial, from baseball slugger Mark McGwire, who was suspected of steroid use, to pop singer Michael Jackson, who has been the subject of child molestation investigations.

"I guess my question is, where

do you stop?" Hayes asked.

The poster should go, said Sharon Reese, 24, of Schaumburg.

"I'm not offended, but I do look at it and think, 'Hey, there's the guy who hates people because they're Jews,'" Reese said. "There are books here about Hitler, but they are about Hitler killing Jews."

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Music fans turning to Internet for music media, community

By Brent Steven White/Assistant A&E Editor

To combat significant declines in readership, many print music magazines have broadened their content over the years by covering other areas of American culture. Spin and Alternative Press, for example, decorate their pages with fashion figures and celebrities.

But this marketing move to gain more readers outside the scope of the music community has left many music fans wondering: Where are the publications that write strictly about music?

Many can be found on the Internet in the form of a new music medium: music webzines.

Webzines are semi-formal publications hosted on the Internet, and are different from blogs, which are generally considered informal public journals hosted online.

In the last decade, music webzines have emerged and steadily become more popular, thanks to a rapidly growing Internet community and a general displeasure toward music magazines.

The appeal of these music webzines is both the opportunity to digitally discuss music related topics via message boards, and their frequently updated content which is completely free to readers.

"I think music webzines are the new standard for music media," said Mike Phillips, co-editor of ScenePointBlank.com, a 3-year-old music webzine. "The Internet is a fast-moving industry, and music webzines are more up-to-date with what's happening in music. By the time a print music magazine is sold in stores, its content is obsolete."

But Anne Elizabeth Moore, associate publisher of Punk Planet, said she believes music webzines are "not engaged."

"Personally, I'm interested in an extensive critical discussion of the issues that go into selling and making music, and music webzines don't offer that," Moore said. "Good [music] publications not only address 'This is why I like this,' but also 'What will I like about this?' Webzines tend not to take the time to address those things."

Moore, a former part-time Columbia journalism professor, also said that while she understands the appeal of music webzines, they tend to lack qualified writers and content that is informative.

"They're easy, and you don't have to search them out," Moore said. "People gravitate toward them because they're free."

But Mike Diver, content editor for the DrownedInTheSound.com, agrees with Phillips.

"The possibilities are far greater with music webzines," Diver said in an e-mail. "Links are immediate, and we can offer readers the option to hear songs as well as read about them."

DrownedInTheSound is a U.K.-based music webzine in its sixth year. Like some music webzines, Drowned has an online forum where readers can share their thoughts about music-related topics.

Diver believes a reader's ability to digitally interact with other readers sets music webzines apart.

"The interactive qualities are far superior [to music magazines]," Diver said. "I also think there's less of a reader/writer divide, as comments and criticism are encouraged from readers."

Jim DeRogatis, pop music critic for The Chicago Sun-Times and author of numerous books on music and music journalism, including *Milk It! Collected Musings on the Alternative Music Explosion of the '90s*, said in a 2005 interview for Decoymusic.com that while the writing may be less formal, online music journalism

is still important.

"There's definitely a lot more opinion out there, and that's a good thing," DeRogatis said.

However, he did acknowledge the negative side to music webzines.

"There's also a lot of shit [in online music journalism]," DeRogatis said. "A lot of bad criticism exists now in terms of people just getting their facts wrong or not having anything to say. But I'd rather have there be too much than not enough."

DeRogatis also said he thinks people will continue to buy magazines in the future. "I think that people enjoy magazines," he said. "They enjoy having something they can read in bed. You can't take a computer to the toilet."

Many musicians, like Alex Burton of the band Paulson, feel music webzines are more interested in the music they're covering.

"The people behind the webzines seem to be more genuinely interested in the quality of the music," Burton said in an e-mail. "If the webzine really, really likes you, they can push you extra hard to their readers."

But Burton said he prefers being covered by print music magazines because they're more selective with whom they cover, and because it exposes his band to fans of other bands covered in the publication.

Burton also said he holds music magazines in a higher regard. "They're generally more reputable since the chances are it's not just some kid in his bedroom," he said.

Jordan Baker, editor and owner of Pastepunk.com, an 8-year-old music webzine, said

that despite the popularity of music webzines, he feels they're not in competition with music magazines.

"I don't view webzines and music magazines as substitutes," he said. "People aren't making a decision to choose one or the other, and largely, they serve similar but slightly different purposes."

The similarities, Baker said, are the content and coverage, and the differences are their varying levels of accessibility. He believes people who want their music information instantly tend to prefer music webzines, while people who enjoy pictures and the visual aspect of magazines tend to prefer them instead.

Still, Phillips said he thinks music magazines are in danger of going under.

"Down the road, I think everything will be found on the Internet," Phillips said. "Look at newspapers. Most people today get their news online now. Eventually, music webzines will serve a similar function."

However popular music webzines get, Baker believes the people running them need to make some changes in the coming years.

"People running webzines have to be cognizant of the dangers of publishing things that are knee-jerk in nature," he said. "Nothing kills a site's credibility more than posting false information and doing so because the site is more concerned with having 'the big story' rather than maintaining its integrity."

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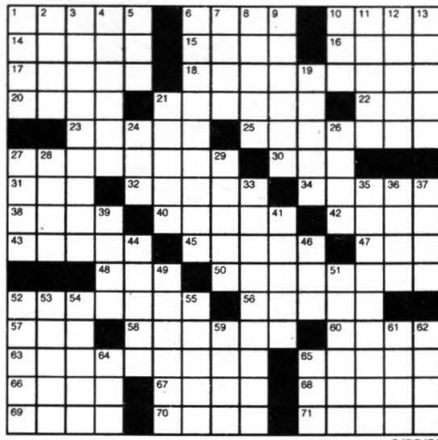
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Crossword

- ACROSS
- Saturn satellite
 - Dancer Pavlova
 - Dosage units
 - Florida city
 - Inevitable ruin
 - French possessive
 - Black tea
 - Stiffs a bondsman
 - First garden
 - National park in Alaska
 - WWII craft
 - Montezuma, notably
 - Pollutes
 - Concert pianist Vladimir
 - Civil libs.
 - Kimono sash
 - Basketry willow
 - Fajitas topper
 - Pantheon host
 - Boob tube
 - Caterwaul
 - Take care of
 - Value system
 - Alley prowler
 - USN big shot
 - In the past
 - Barr virus
 - Disney mermaid
 - Good humor man?
 - 1998 Masters winner
 - Abner's drawer
 - Vernal and autumnal
 - Decorative object
 - Alfred of the theater
 - You bet!
 - Brought to bay
 - Big name in little blocks
 - Hebrew lyre
 - Chicago tower

- DOWN
- Booze it up
 - Frosted
 - Use cab service, maybe
 - Coach Amos
 - Stagg
 - Highland negative



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- 6 Modifying word
- Modified word
 - Perpetual traveler
 - More abundant
 - File flap
 - Pint-sized
 - Composure
 - River deposits
 - Examines closely
 - Believer in God
 - Tango number
 - Brit's indignant comment
 - Sty denizens
 - Hautboy
 - Full of tang
 - Practicer
 - Neighborhood
 - Pirate's plunder
 - Voice range
 - Sports fig.
 - Jeweled headdress
 - Nickel add-on?
 - Dernier (latest fashion)

Solutions



- 49 Brunch cocktail
- Burglarproof
 - The Seven Year Itch
 - co-star Tom
 - Ruffled pride
 - Wounded by a wasp
 - Means of connection
 - Dynamic start?
 - Marina feature
 - Pea holders
 - Skater Midori
 - \$ fractions

TO THE NINES

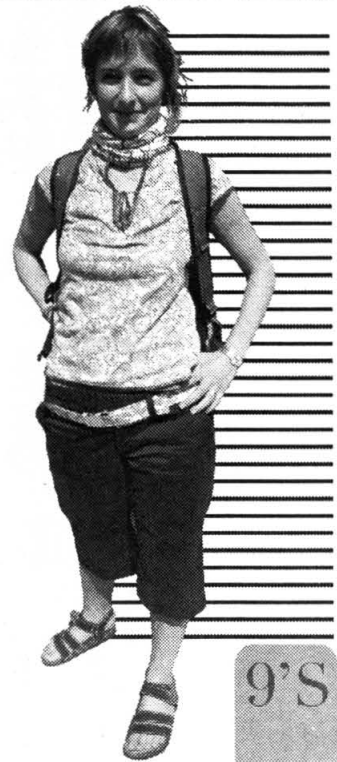
Ainhez Barrena was on her way to class when we noticed her.

"I like colors and I like to experiment," said Barrena, 28, a digital media technology major.

Barrena was wearing a white shirt with a floral print, brown pants from Old Navy and a blue and white floral patterned belt from H&M. The scarf she wore around her neck was from India.

While Barrena likes to shop at stores like H&M, Urban Outfitters and Zara, she gets many of her accessories from street fairs.

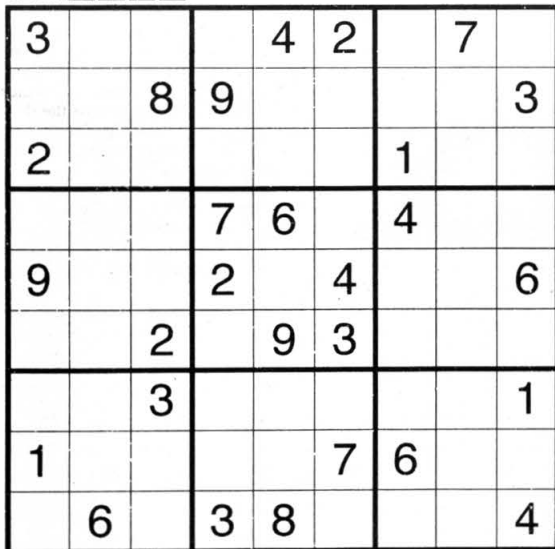
"I like wearing colorful things," Barrena said. "It makes [wearing clothes] more fun."



Mauricio Rubio/The Chronicle

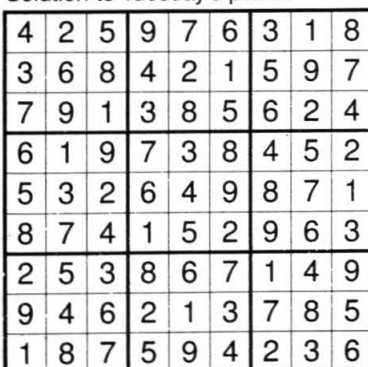
Sudoku By Michael Mepham

Level: 1 2 3 4



Solution to Tuesday's puzzle

9/27/06



Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit 1 to 9. For strategies on how to solve Sudoku, visit www.sudoku.org.uk.

Sudoku on Mobile. Enter 783658.com in your mobile Web browser. Get a free game! Some carrier charges may apply.

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Horoscopes by Hunter Claus



Aries (March 21 — April 20): You will make Mad Max look like Rosie O'Donnell as you become a fashion sensation in the post-apocalyptic future.



Virgo (Aug. 24 — Sept. 23): Beware! Fortune cookies lie almost as much as child actors.



Gemini (May 22 — June 21): Don't worry. Just when you've hit rock bottom, a cover of the Beatles' "I Am the Walrus" by Sean Connery will play and rock out your miserable existence.



Aquarius (Jan. 21 — Feb. 19): You will be greatly disappointed to discover that someone near you is not a transsexual.



Leo (July 24 — Aug. 23): Announcing to your coworkers that you're "hungry like the wolf" and then playing the Duran Duran song will only make everyone in the office think you have an eating problem.



Libra (Sept. 24 — Oct. 23): Using the opposite sex's bathroom will spare you an embarrassing moment involving a hanger, a plastic bag of toothpaste and a homeless person wearing cut-off sweatpants.



Taurus (April 21 — May 21): Frownie Brownie will be the new name given to your whitey tighties after you accomplish the chili-burrito-grilled-cheese eating contest.



Scorpio (Oct. 24 — Nov. 22): While meeting your girlfriend's parents for the first time, you believe sticking your penis in a hot dog bun and offering it to your girlfriend's mother will be a nice icebreaker. Her mother, however, is a world-class weight lifter and pulls your penis completely off.



Sagittarius (Nov. 23 — Dec. 21): Getting a tattoo of Aquaman eating a hot dog underwater is probably the best decision you will make this week.



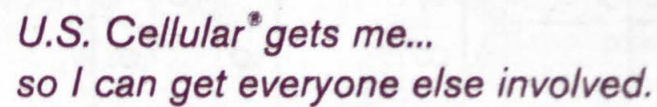
Capricorn (Dec. 22 — Jan. 20): Your meaningless life will take a turn for the worse when you obtain a copy of your birth certificate and learn your real name is Osama bin Hitler.



Cancer (June 22 — July 23): Your fear of fisting your significant other and losing your watch will come true this weekend.



Pisces (Feb. 20 — March 20): Love will be in the air when your family purchases a new pet. Can you say, "Chew toy for two?"



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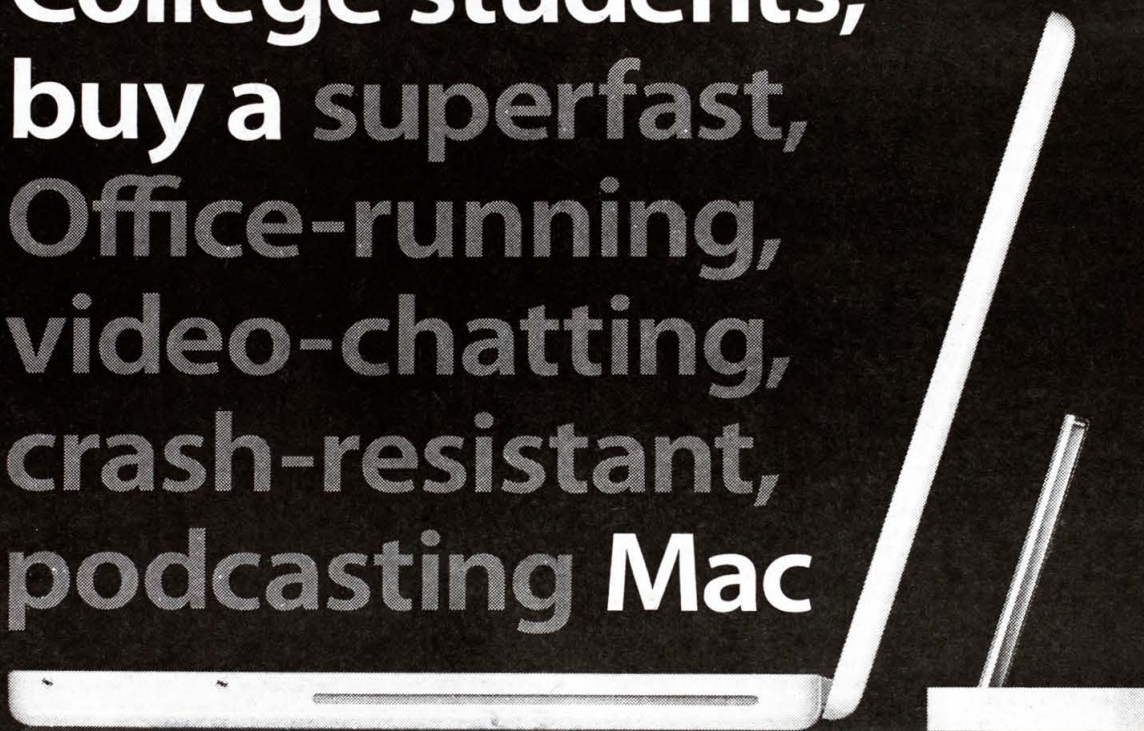


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What would James Woods do?



By Caryl Jakubowski
Commentary Editor

With congressional elections on Nov. 7 nearly 50 days away, political talk, unlike love, is in the air. Who will win the coveted control of Congress? But the more pondering I've done, such as what kind of shirt I will wear and whether I will shave, the only important question that comes to mind is: What would actor James Woods do in this situation? What political stance would he take?

Ever since watching films like *Salvador*, or even John Carpenter's *Vampires* or my favorite, *The Hard Way*, I was mesmerized by the powerful acting chops of actor James Woods. Naturally, I became entranced with the idea of anti-heroes. More so I was entranced with villains in general—you know, Republicans.

As a self-professed James Woods fan, my obsession (i.e., quoting the sleazy, self-obsessed egomaniacs and bad-guy characters Woods played in the past) was shattered when someone at *The Chronicle* told me he had conservative views. Leave it to James Woods to inspire me to question my own political standpoint. Wait, James Woods is pro-Bush? How did I miss this?

Crushed, ashamed and deprived of my regular James Woods wit fix, I thought about this for a while. Could I possibly be catching a mild case of right-wing flu? Is it possible that the years of watching *Cop*, *Once Upon a Time in America* and *The Hard Way* tossed me into the world of closet-case conservatism?

Woods, who has played his share of fast-talking, quick-tempered characters over the years, has a new CBS court drama, "Shark,"



Joshua Covarrubias/The Chronicle

premiering Sept. 21. In the TV show, he plays Sebastian Stark, a pompous cutthroat defense attorney who turns prosecutor and plays for the "good side." Leave it to the bad guy to flip-flop and be the good guy. We really do live in a post flip-flopper world.

But James Woods is a "registered Democrat," as he stated in a fiery interview with *Salon.com* back in 2003. According to the interview, he's fallen away from the party because the last years of the Clinton administration were very forgiving. Those who remember millionaire Marc Rich in 2001 should know this. Rich was pardoned for "wire fraud, mail fraud, racketeering, racketeering conspiracy, criminal forfeiture, income tax evasion and trading with Iran in violation of trade embargo," according to U.S. Justice Department's records.

"I mean, those pardons were just embar-

assing," Woods said. "You never hear people say, 'You know what? That was just plain wrong on every level.' They never do."

But he also hates the right-wing conservative label.

"I'm not right-wing, and I'm not left-wing. But you know, in Hollywood, if you don't agree with some kind of a ridiculous assertions, people are quick to label," Woods said in the interview.

Without bringing out the old stuff, remember that this is the man who voiced Hades, the Greek god of the underworld, in the kid Disney vehicle *Hercules*. This is also the man who as detective John Moss in *The Hard Way* said, "Look, dickwad. I don't give a rat's ass about where you come from. All I care about is where you're going."

So where am I going with this? This actually struck a nerve with me. Am I a Republican? I never thought I was. I mean, I like watching old westerns, the ones with John Wayne holding a bottle of whiskey, which is like, every one. I like big things, such as gas-guzzling cars. And, although I've never owned a gun, something about Ted Nugent shooting his bow and arrow did it for me. Plus, I am particularly resistant to change, especially when the light bulb breaks off at the socket, and I have to use that Bob Vila trick, where you take a potato, slice it in half and try to get the bulb out without electrocuting yourself—yeah, that one.

Personally, the only reason why he would inspire my political stance is because the man used to rock my world by brandishing guns, fast-talking his way out of anything, punching people in the face, spewing out one-liners, all while dangling a cigarette off the corner of his lips—all on film. Plus, only Woods can get away with saying, "Look, if he comes to me for your ass, I'm going to have to give it to him. Then you'll just be a

hole, with no ass around it," to Clint "Dirty Harry" Eastwood in *True Crime*.

But even Woods, in the *Salon.com* interview, said that he doesn't like the "slash" jobs certain journalists do. Still, I won't let his political views change my view of him. From what I can gather he is a fairly interesting persona in Hollywood. This is the 59-year-old man who recently broke up with 20-year-old actress Ashley Madison, who did some work on HBO's "Entourage." Now, I haven't heard of many celebrity Republicans who sleep with younger women, except perhaps Bruce Willis, oh and Arnold Schwarzenegger with his wife, and Kid Rock, but I'm sure they had their reasons.

And, while Woods is pro-Bush, he's more in the middle of the road, which is interesting since the only bush I'm pro for is not involved with the U.S. government.

Nonetheless, I still will be glued to CBS this fall watching Woods play out his bad-guy-turning-good-guy shtick. Political viewpoints divide us and generally make us look past important things, i.e., we're people. While it's easy to brand this guy a moron, or that guy a whiner, political ideology should come into play where it belongs—on the floor of Congress, with all the other popcorn stains who make decisions.

While I suspected my role model was a bit off to the right side of the political spectrum, none of that was surprising. He's still the anti-hero in my book. He is a rare gem—the diamond with a character flaw.

Which is also why if anyone asks me who I'm rooting for in this election, or if I'm a liberal or a conservative, I will say the only thing there is to say when referring to both: I'm a James Woods fan. Oh and by the way, "those pardons" were embarrassing, but not as embarrassing as admitting to operating secret prisons. I smell impunity.

Roamin' Numerals

10 to 14 Percentage of more money that drinkers of alcoholic beverages earn at their jobs versus non-drinkers, according to a study published by the Journal of Labor Research and Reason Foundation. Social drinking allegedly increases networking and builds lucrative relationships as reported on *Forbes.com* by David M. Ewalt.

14 lbs, 13 ounces

The record-breaking weight of a baby born Sept. 12 at William W. Backus Hospital in Norwich, Conn. The newborn is Marie Michel's fifth child and broke an 18-year record for the biggest baby born at the hospital. Dr. David Kalla, who delivered the baby told *The Associated Press*, "He's built like a linebacker."

31 The number of air conditioning units which were emptied in Sarasota, Fla., by a man who was huffing the Freon out of them. Forty-year-old Timothy Alan Bennett was "arrested and charged with mischief and inhalation of a harmful chemical substance" according to Tampa Bay's 10 News and the Sarasota Sheriff's Office.

Pitchfork needs to 'hold steady' on the hype



By Mark Byrne
A&E Editor

Pitchforkmedia.com can make or break a band. The popular music webzine—whose focus hardly ever strays from the realm of indie-rock—has been credited with granting fame to several groups simply based on a review.

Though it is debatable, many believe that both The Arcade Fire and Broken Social Scene owe much of their popularity to the high scores they received on the website.

Pitchfork has realized its power and it wants more. In the last couple of months, it appears it is seeking an even more active role in naming "The Next Big Thing." Rather than reviewing albums once they come out, Pitchfork has gone the way of Hollywood and is playing the hype game. The target: The Hold Steady.

The Brooklyn-based band received relatively good reviews from Pitchfork on their first and second full-length albums—an 8.0 and an 8.7, respectively. Their 2005

album, *Separation Sunday*, finished in the Top 10 on the year-end list.

Still, singer Craig Finn's drunken drawl and the intentionally unoriginal bar band were hard to sell, even to the indie-rock crowd.

So when Pitchfork received an advanced copy of *Boys and Girls in America*, The Hold Steady's third album, they wasted no time making sure it would not fall between the cracks.

On July 17, the website's news section made its first mention of the new CD, which will be released on Oct. 3.

"We're listening to the album right now," it wrote, and offered a review of the album three months prior to the release. "It's pretty great."

Ten days later, The Hold Steady announced their fall tour, and the Pitchfork news article subtitled the story "Seriously, their new album is really, really good." In the body of the article, it wrote, "With all the recent excitement coming from the Pitchfork camp over the new Hold Steady album, *Boys and Girls in America*, we might have to start to take

the band's name seriously as a command to calm down a bit. If only we could."

And then, on Aug. 18, still almost two months before the release date, the band came out with a single track from the forthcoming album. The news article explained in the first paragraph that it is "mulling over more clever ways to say 'outstanding,' 'surefire year-end list banger' and 'future classic.'"

With news articles like that, *Boys and Girls in America* doesn't stand a chance. Pitchfork's onslaught of preemptive praise has built the album to such great proportions that when it is finally released, the album has to be nothing less than phenomenal. To live up to the hype it will have to smash choirs of angels, and drown out the voice of God in a single song. Pitchfork has made it impossible for the album to be good enough.

Giving an album truckloads of affection in a review is one thing, but to repeatedly build and build the praise, to start several months before the album's release and take every opportunity to add more to it is not fair. In fact, it's irresponsible when

you consider how much attention people seem to pay to what they write; according to a recent *Wired* magazine article, Pitchfork gets 150,000 hits a day on its website.

Surely Pitchfork knows the scope of its readership and the influence it has. Surely they know how hype can ruin things—many big movies meet that fate. For example, *The Life Aquatic*, upon theatrical release, had to answer to years of cult popularity among Wes Anderson fans. As a result, some viewers were not as impressed as they expected to be. When expectations are so high, one cannot expect a movie—or band—to measure up.

Though that happens often with movies, it is much less common for albums, and that's the way it should be. Pitchfork was careless. It should have waited till others had a chance to listen to the CD before it started circulating its opinion. It became too anxious to spread the word, however true it might be, and in doing so, it created an album that is impossible to live up to. Pitchfork can make or break a band; we'll see what happens to this one.

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Editorials

DanceAfrica no more

Here's something that couldn't sell on eBay. Unlike those popular "sell IT on eBay" ads, Columbia is ready to sign off its 15-year-long celebration of black culture, DanceAfrica, to a different entity due to its history of financial trouble. This comes at a time when Columbia is struggling with a steady decline of black students, faculty and staff.

The indication that DanceAfrica festered this long until its auctioning off is disconcerting. For the past four years it hasn't made money. Steps should have been taken to address this problem sooner. Four years is, for many students, their entire college career. What was the administration thinking letting DanceAfrica continue its financial downward spiral?

While it's laudable that the administration invited other organizations to take on DanceAfrica and didn't let the program die or downgrade in its entirety, it did in some respects treat the festival like a foster child that couldn't be cared for anymore. This should send shivers down the spines of the community.

DanceAfrica, according to David Flatley, executive director of the Center for Community Arts Partnership, cost the center approximately \$600,000. It was the fact that it wasn't making enough money that threw the program into

limbo last spring.

Columbia decided to audit its operations by hiring a consultant to help with its decision about DanceAfrica.

Now that the audit is over, with the conclusion that it was a money hog, the administration should concentrate on replacing or increasing programs that will cater to not only diverse students, but all students on campus.

According to the Office for Research, Evaluation and Planning, the head count for fall 2005 showed the following: There were nearly 1,500 black non-Hispanic students, nearly 940 Hispanic students and almost 320 Asian students. White students were still the majority with more than 6,600 students. Based on the numbers Columbia's black student enrollment declined from 16 percent to 14 percent last year.

While Columbia is growing massively with nearly 11,500 students enrolled for this fall, the administration has been struggling with diversity for some time now. Obviously a diverse environment is not only necessary, but efforts should be made to continue its growth.

In theory DanceAfrica was a great program. However, through financial woes the festival ran out of resources and outgrew Columbia's capacity. Kimberly Weatherly, direc-

tor of African-American Cultural Affairs, said that Columbia will not fund it anymore, that money can be better used for outreach programs and community programming.

Columbia president Warrick L. Carter is reportedly waiting to sign off on the transfer of DanceAfrica, with the most favorable head recipient being the DuSable Museum of African American History. Carter, according to Flatley, is very interested in committing resources to continue nurturing and supporting the black community.

According to its website, DuSable Museum is the "oldest museum of its type in the country and is the only major independent institution in Chicago established to preserve and interpret the historical experiences and achievements of African-Americans."

DanceAfrica is scheduled to return from its hiatus in the fall of 2007, pending the completion of necessary paperwork. However, there will be some DanceAfrica-sponsored events this year.

Columbia needs to keep up its promise of encouraging diverse programs for all students. Wasting time, money and resources is not an option anymore.

It's praiseworthy that DanceAfrica is in transition and the college will continue its connection to it; however, it still feels like the death of an old friend.

A throwback to the Wild West

Comedian Dane Cook yells, "Where is the van?!" whenever he does his routine about how every man wants to be part of a heist. If only it were that funny, considering that robberies and gun violence rates are up nationwide.

While we subscribe to the philosophy that crime doesn't pay, apparently when it comes to Chicago bank robberies, there's something lucrative and alluring about the age-old caper.

Chicago alone has seen a dramatic rise in bank robberies, with last year's record-breaking 240 robberies. The Sun-Times reported in July of this year that there were 110 robberies and that bank heists were up 25 percent this year compared to the same time in 2005. There were one in four take over robberies, which are incidents involving a weapon and taking over the bank. Think *Dog Day Afternoon*.

"That's the highest rate of takeover robberies the Chicago FBI has seen," Chicago FBI spokesman Ross Rice told the Sun-Times in July.

However, Rice told The Chronicle that there were 160 bank robberies as of last week. According to the statistics, that's 50 takeovers so far since July. Contrary to popular belief, this isn't the Wild West anymore.

Also last week, a downtown and a Lincoln Park bank were robbed within 90 minutes of each other, according to the Sun-Times News Group. Granted, they were unrelated heists.

Two weeks ago a 79-year-old Hyde Park woman tried to knock off a Loop bank with a toy gun. What's next, a one-eyed crook on horseback, revolvers in hand, with a bandanna around the face?

If there is humor to be found in this, websites such as About.com which have expert guides offer opinions

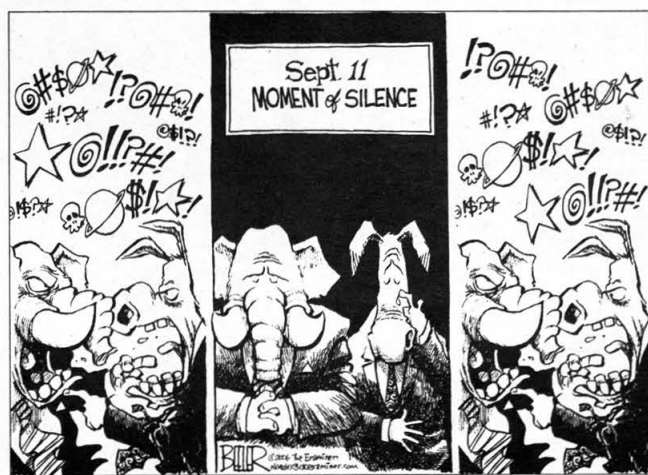
on various subjects and actually have safety tips on how to survive a bank robbery. Justin Pritchard, an independent financial adviser with Financial Network Investment Corporation, writes on the website that "agitating a bank robber can result in harm to yourself and/or others."

They are bank robbers, some of them violent ones. Apparently, the most prolific robber at large is the "Wheaton bandit," and just like the Wild West, there is a \$25,000 reward for his arrest. The Wheaton bandit hit up about 12 banks since 2002, primarily in the west suburban areas, Rice said.

Whether it's due to the increased numbers of banks and branches or the open nature of the business, this doesn't mean crooks should walk in and terrorize banks.

However, we do hope that many crooks will find themselves in a situation where they also yell "Where's the van?!" That's when the cops

Back from the Drawing Boards



LETTERS TO THE EDITOR:



Remember names and not numbers

"America is under attack!" Even five years after a fellow classmate delivered those words to me, they hold the same confusion that they did on that morning in September.

At the start of my junior year at Columbia, the media was beginning to talk about the coming anniversary of 9/11. On the first day of class, my teacher inserted a film made in the late '80s set in New York. I was ready for the bad hair and the bad music of the '80s, but something about the New York I saw in that clip was different: the towering image of the World Trade Center. I can't say that I remember much more about the film clip than we watched that day.

As I walked down the streets of downtown last Monday, I couldn't help but notice the solemnity of the city. It seemed that the hustle of the city had fallen away for a brief time. It was then that I realized that the towers in New York were more than an image of a pre-global United States, but also an image of a simpler time. Following that fateful day, America united itself in a way that many remember, but shortly after the crest of the wave came a deep trough of political divide; with the war in Iraq came a social division in America that has not been seen since the '70s.

When I saw the World Trade Center standing in that film, my mind was reeling through the years that have passed since those two pillars fell: the differ-

ences in our world, the differences in our country, the differences in our culture and finally, the differences within myself. I was reminded of a time where everything was not political, a time where America lived in a bubble of ignorance. The events of Sept. 11, 2001, popped that bubble, and we as a country have never been the same. With many political issues clouding our minds, and a War being fought thousands of miles away, I think we have forgotten about the people immediately surrounding us.

My brother once said to me "the worst part of war is that it turns everything into black and white. There's no gray. There's no color... It's ugly." Amidst the ugliness that has stricken humanity, I would like for us as members of the human race to begin to understand those words. Have we forgotten about the humanity of the people we disagree with in our world? In our efforts to become more politically minded, have we shut our ears? Last week Cyril Jakubowski said it nicely when he wrote that as a society we have reduced the countless people who die innocently into mere "numbers" rather than the "empty dinner plates" that they are. Unfortunately, today we live in a black and white time, where the opinions of people precede their humanity.

When I looked around last Monday and saw a country stricken with grief, which tried with its best efforts to lay aside its political affiliations to have a taste of the unity that we say we strive for, I saw a country with some color in it. For one day, our vision was not black and white or right or left. It is to that ideal that I wish we could all strive for; to an ideal that is loftier than the social patterns, and politics of this modern world.

We are supposed to be a nation of the people and for the people. It's time we started living up to those words.

—Colby Miles Mecher
Junior Film/Video

Have an opinion about something you read on these pages? Did you catch a mistake, think we could have covered a story better or believe strongly about an issue that faces all of us here at Columbia?

Why not write a Letter to the Editor? At the bottom of Page 31 you'll find a set of guidelines on how to do this. Let us hear from you.

—The Columbia Chronicle Editorial Board

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Wanted: 18 new players by start of 2007 season

A Chronicle sports analysis

By James H. Ewert Jr.
City Beat Editor

While the White Sox's final two weeks will be, at the very least, exciting, the Cubs' final few will be spent trying to accomplish the lofty goal of staying under 100 losses. There's no getting around it—they suck.

Oh, and how they suck

With every area in need of improvement, it's hard to pick one place to start for the worst team in the National League. As of Sept. 13, the Cubs were 29th in the majors in walks, RBIs, runs, on-base percentage and runs per game, thus making hitting and overall run production an area for improvement. This also means that the team must begin to take pitches, a basic and fundamental aspect of the game in which they are severely lacking.

The Cubs are second to last in the National League in ERA and have allowed the most walks in the majors. They have given up the second-most runs, earned runs, home runs and are tied for last in saves in the National League. This meaning: They need a new pitching staff. Other than Carlos Zambrano, only one Cub has pitched 100 innings, and the Cubs are the only team in the entire league to not have a complete game.

Defensively the Cubs rank 11th in the National League in fielding percentage, but have given up the second-most stolen bases in the National League and are next to last in the majors in turning double plays. Despite only playing less than two-thirds of the season, Ronny Cedeno is fifth in the National League in errors with 24.

Who they need to get

As the last 12 games of the Chicago Cubs' pitiful season wind down, they should be thinking about one thing: How fast they can get 18 new players by March 2007. Only seven players are worth keeping: Aramis Ramirez, Derrek Lee, Juan Pierre, Michael Barrett, Carlos Zambrano, Scott Eyre and Bob Howry; other than them, everyone else can be traded at once for a new manager and general manager. And as for the team's current coach, Dusty Baker, and GM, Jim Hendry: they should be leaving earlier than Sammy Sosa did two years ago on the final day of the season.

Unfortunately, the Cubs are not going to get 18 new players by next spring, and there's even a slight possibility the team won't even get a new manager, let alone GM.

Oddly enough, the one exception to the team's miserable season may be the move many originally thought was their worst. Not only is Juan Pierre the rare and lonely bright spot on an awful team, but he is also one of two players the Cubs absolutely have to re-sign in the off season, the

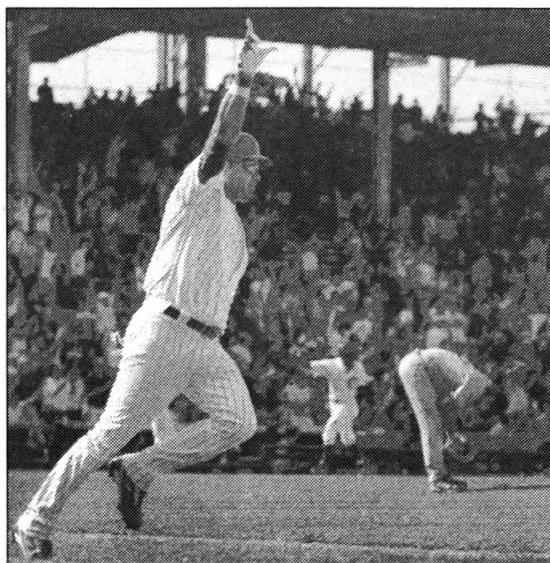
other being Carlos Zambrano.

Who would have thought that Pierre would have more RBIs than Derrek Lee with two weeks left? Pierre is first in the NL in hits and has the second-most stolen bases in the league. If the Cubs don't re-sign the relatively inexpensive and defensively solid Pierre, they will find themselves without a leadoff man. And without many speedy outfielders up for free agency this year, finding a replacement will be as difficult as ever.

The 2006 Cubs season was a disaster of usual Cubs proportions, so what the team needs to do this year is something they don't usually do—sign at least one big-name pitcher and a premier hitter.

The Cubs have only \$55 million committed for salary next year, which leaves them with about half of this year's \$94 million payroll. Signing Zambrano and Pierre should cost upwards of \$17 million. What they need to do with the remaining \$30 million or so is buy two high-profile players, either Jason Schmidt, Barry Zito or Andy Pettitte, to quell the pitching needs. For hitting, there isn't much on the market other than Carlos Lee and Alfonso Soriano, both of whom will demand a hefty raise.

Assuming the Cubs re-sign their key players and acquire one or two free agents, they then need to get rid of Mark Prior, Kerry "I'm a wussy" Wood and Dusty "I'm no messiah" Baker. It doesn't matter who the hell the new manager is as long as he is more



AP

Cubs' third baseman, Aramis Ramirez, celebrates as he rounds the bases on a three-run home run during a game against the Los Angeles Dodgers Sept. 14. The Cubs have not had many reasons to celebrate this season, being the worst team in the National League.

passionate than Baker. Having someone manage to win more than to appease the players might not be a bad idea. Does anyone have Steve Stone's phone number?

What needs to be done

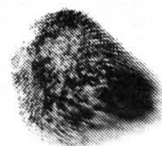
Lastly, for the Cubs to ever get better, for next season and beyond, they need to take the lights off the roof and return to only playing day baseball at

Wrigley Field. Most players whine about having to wake up early every morning and get to the stadium by 8 or 9 a.m. Well news flash Cubbies—it's a job, and that's why you're getting paid millions of dollars.

The Cubs inherently have one advantage that they need to use more effectively: the best ballpark in the major leagues and fans to fill it.

jewert@chroniclemail.com

Tired of getting dirty fingers?



Return to 'Soxtober' hanging by a thread

A Chronicle sports analysis

By Dan Kricke
Contributing Writer

With only two weeks left in the regular season, the White Sox are fighting for their playoff lives.

While last year's team faced some adversity, namely holding on to their division lead for dear life while the Cleveland Indians played to a 46-28 second half record, the 2006 White Sox have had to deal with two teams playing unusually well.

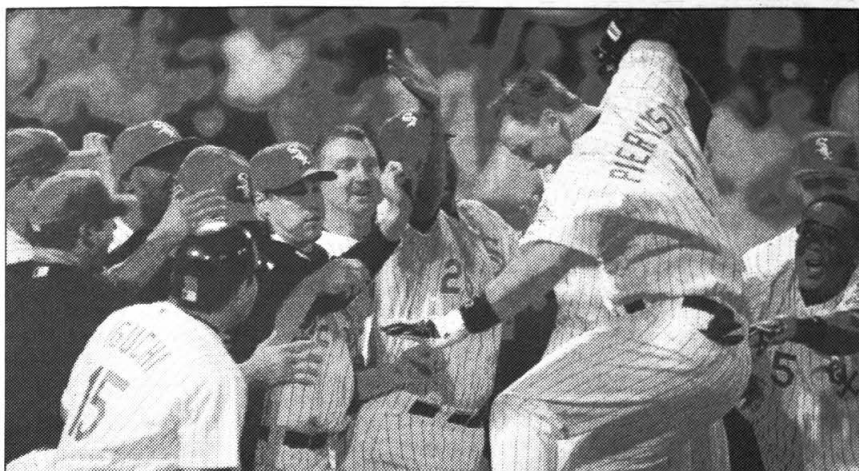
The Detroit Tigers came out of nowhere following a 65-win season last year to post that many victories by July 21. If that wasn't enough trouble for the South Siders, the Minnesota Twins, led by Cy Young candidate Johan Santana and rookie sensation Francisco Liriano, are having a scorching hot second half (36-19)

that has put them right in the thick of the division and wild card races.

All this means for Chicago is that the road to repeat is going to be a little bumpier than normal, and while they trail in both the Central Division and wild card races by a few games apiece, here are five key factors that could get them right back on top by the time the calendar flips to October.

Strength of Schedule

Strength of schedule is difficult to forecast, given the ability of seemingly bad teams like the Kansas City Royals to play spoiler down the stretch. One thing that is helpful to look at schedule-wise is head-to-head match-ups, and the White Sox are lucky enough to play both the Twins and the Tigers for one more series each.



White Sox catcher Anthony John Pierzynski jumps on home plate after hitting a two-run, game-winning home run during the ninth inning of a game against the Cleveland Indians Sept. 8. With two series left against the Minnesota Twins and Detroit Tigers, the White Sox control their own fate for a playoff spot.

Power Hour

The 3-4-5-6 hitters, Jim Thome, Paul Konerko, Jermaine Dye and Joe Crede, have combined to hit 141 home runs to go along with 403 RBIs. Outstanding numbers any way you look at it. The entire team has also combined to score 789 runs, which is good for second in the American League.

Detroit and Minnesota simply can't match up to that kind of firepower and at a time of the year when pitchers are getting more and more tired as the 162 game marathon drags on, it always helps to have a few guys who can drive the ball out of the park.

Pitch, Pitching, Pitched

With the Tigers leading all of baseball in ERA at 3.71 and Minnesota fourth at 4.07, the Sox have had a hard time keeping pace with their Central Division foes. They rank 17th in the majors with a 4.55 mark, and that is going to have to improve for the team to have any shot at catching either the Twins or the Tigers.

Centerfield Flip-Flops

When rookie centerfielder Brian Anderson hit under .200 for the first three months of the season, it was understandable that manager Ozzie Guillen would try to find the best match-ups for Anderson, meanwhile giving utility man and

southwest suburban Oak Lawn native Rob Mackowiak some time in centerfield.

But as Anderson's offense improved in the second half, including a .313 average for the month of July and a .296 average over August, it made less sense to put the corner outfielder Mackowiak into a position he rarely played in previous years.

Now that the pennant crunch is here, it's essential that Guillen fields his best defensive lineup, and that means Anderson must be in centerfield.

Chemistry Set

While Chicago has had a relatively harmonious clubhouse this year, by all accounts, the Tigers have had some trouble keeping the clubhouse together as of late. The last straw came a little more than a week ago when the Tigers surprisingly cut their number three hitter, Dmitri Young, just weeks after he had come back from a rehabilitation stint for abuse of an unknown substance.

Few on the team are saying much about the shocking cut, but if Detroit's record since July 30 (16-25) is any indication, the music might be out of tune in Motown, which would go a long way towards guaranteeing another festive Soxtober here in Chicago.

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Fatalities: ER info may help track bike injuries

Continued from Back Page

strategy officer for the Chicagoland Bicycle Federation.

Injuries, for example, often go unreported to police if they are not serious or if a motor vehicle was not involved. Researching hospital emergency room data for patients treated after bicycle crashes is one way to get the most accurate statistics of injuries and fatalities.

That's something the city took into consideration when drafting its Bike 2015 Plan, according to Ben Gomberg, coordinator of the Bicycle Program for the Chicago Department of Transportation.

One of the plan's chapters focuses strictly on crash analysis within the police department, and more specifically, the intent to "consider examining ambulance, emergency room, hospital discharge, and mortality data in addition to police department data."

"We have actually hired a consultant very recently to do the investigations recommended in this particular strategy [of the Bike 2015 Plan]," Gomberg said. "It's a study to determine why the accidents are happening, where and what should be done about them."

Altercations: Sharing the road is as hard as ever

Continued from Back Page

pulled him to the side of the street throwing down his bike and pulling out a sheet of violations to see what he could be charged with.

"I eventually was ticketed for failing to ride single file, which is a ridiculous ticket because I wasn't even riding," Jimmie said. "I was actually off the bike and there was absolutely no way for him to see me failing to ride single file."

Jimmie's incident is a paradigm example of two major problems cyclists are facing as biking popularity grows and more rights are demanded on the road: motorist hostility and bicycle regulations.

Martin Hazard, a former bike courier and avid biker who has also been ticketed for cycling violations and been hit so many times he has lost count, said he and many of his cycling friends believe altercations with motorists are becoming more common.

Less than a year ago Hazard said he was hit by a car while riding near his home in Logan Square. He suffered a dislocated shoulder and concussion, but said he didn't file a police report because the driver fled and he had no information on the vehicle.

"I don't know if I've ever bothered filing a report," Hazard said. "Most of the time I get hit it's not noteworthy unless I get injured, so I don't even remember how many times I've been hit. Usually the driver leaves and if you don't have any information what would be the point?"

Andy Clarke, executive director of the League of American Bicyclists, a bike advocacy group based out of Washington D.C.,

'El Grito'



Mauricio Rubio/The Chronicle

Maria Aquino, center, waits patiently as paraders pass by during 'El Grito,' or 'the cry for independence,' a Mexican Independence Day parade held Sept. 10. Mexican Independence Day was Sept. 16.

Though hospital data is beneficial to tracking unreported injuries, it isn't always helpful in fixing the problems that may cause these accidents and crashes in the first place, Neufeld said.

"The problem with the hospital data is it doesn't do a good job on locating the crashes," he said.

The data can total incidents involving bicycles, but won't necessarily cite where they happened, Neufeld said. However, this information still will be

helpful to gather previously unknown totals for injuries or fatalities when a motor vehicle is not involved—and neither are police.

"The fatal and the serious crashes tend to be car-bike crashes," Gomberg said. "[But] there are some single bike crashes that are pretty serious if people hit their heads."

Other cities will likely follow suit with such hospital research. Philadelphia is interested in analyzing hospital data to increase accuracy in statistics, according

to John Boyle, the advocacy coordinator for the Bicycle Coalition of Greater Philadelphia.

"We tend to copy what the Chicagoland Bicycle Federation does just because [its] resources are vastly greater than ours," Boyle said.

The Bike 2015 Plan has many objectives to improve the reporting of bicycle crash data, citing that many police reports are left incomplete.

Fatal bicycle crashes, for example, might only contain information provided by one person—the survivor—which can lead to skewed police reports and invalid data, Neufeld said.

"We feel there should be a thorough investigation of every fatal and serious bicycle crash in the city with appropriate follow-up," Neufeld said. "We're not talking about stopping everything else and doing [just] that, but we're talking about people losing their lives."

This is admittedly easier said than done, Neufeld added. One major difficulty in deciding fault is the inability to determine how fast a vehicle was moving at the point of impact, he said. A bicyclist who misjudges whether or not he has enough of a gap in traffic to cross a street could

encounter a deadly impact with a speeding car.

"It's very difficult for [police] to judge speed, particularly the subtle differences in speed that, in urban environments, make the difference between life and death," Neufeld said. "When you're hit at 20 [miles per hour], there's a 5 percent chance of the pedestrian dying. When a pedestrian is hit at 40 [miles per hour], there's an 85 percent chance."

A new option for documenting and tracking this information might be coming equipped in most cars. According to Neufeld, data recorders are located in most new cars for air bag technology.

"You could—just like in an airplane when you reconstruct a crash—determine the speed at the time of the crash," Neufeld said.

According to the Bike 2015 Plan, detailed crash analysis and effective law enforcement procedures are essential to increase bicycle safety. The city hopes for a 50 percent reduction in serious bicycle crashes by 2015 through the various objectives outlined in the plan.

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Number of Tickets adjudicated by the City of Chicago's Department of Administrative Hearings in 2005

- Rights and Duties: **32**
- Riding Bicycles on sidewalks & certain roadways: **416**
- Riding bicycles on sidewalks - penalty: **2**
- Speed of bicycles: **2**
- Yielding right-of-way: **4**
- Riding in single file required: **0**
- Carrying articles on bicycles: **0**
- Parking: **3**
- Head lamps, reflectors and brakes: **8**
- Riding regulations: **0**
- Parent's or legal guardian's responsibility: **0**

Jennifer Crider/The Chronicle

said he hasn't seen anything pointing to a significant rise in altercations between cyclists and motorists. Clarke said although drivers are becoming aware of cyclists while driving, there are probably more distractions for

"People expect the laws to be obeyed when they're out there on the road and the laws are in place to keep everyone safe."

—Beth Mosher, spokeswoman for the American Automobile Association

Clarke said, there are distractions everywhere. Clarke, who has biked for more than 20 years in many U.S. and European cities, said most problems occur when drivers aren't paying attention.

"They don't realize how fast you're going; they don't see that you're there and they turn across in front of you or change lanes into

the one you are in," Clarke said. "In a lot of cases the [drivers] immediately realize they've done something wrong, they were distracted by something, and it doesn't become an altercation. It usually ends in with a wave and them saying sorry."

Clarke said in his own experiences with altercations it seems to be a very visceral reaction on the part of motorists, something he said stems from a basic misunderstanding of the motorist that bicycles are entitled to and required to follow the same rules of the road.

According to Beth Mosher, spokeswoman for the American Automobile Association, cyclists disobeying traffic laws puts both drivers and themselves in danger because the laws are meant to protect everyone.

Mosher said hostility arises when anyone breaks the law and that altercations between motorists and cyclists shouldn't be viewed as one versus the other.

"People expect the laws to be obeyed when they're out there on the road and the laws are in place to keep everyone safe," Mosher said.

Clarke said he makes it a point to follow traffic laws, but added that there are numerous gray areas in which obeying them might not be the safest thing to do. He said that lack of clarity is a challenge to bicyclists who try to stay within the law.

"There are definitely some unique characteristics with bicyclists that argue there should be some differentiation in the way that we are treated," Clarke said. "Does that mean that cyclists should go around running red lights? No, but I think there are some areas where we need to take a closer look at the way cyclists are regulated and acknowledge that they are different vehicles."

Clarke cited examples in Europe where many streets are designated two-way for bicycles and one-way for automobiles as

well as Virginia, where cyclists, because of the inherent thinness of bicycles, are allowed to ride through and between traffic.

Some cyclists, however, like Jimmie and Hazard believe traffic laws should be changed entirely to better accommodate cyclists on the road. Both said that although it rarely occurs, if law enforcement were to begin actively applying motorist rules to cyclists, it would put riders at a disadvantage.

Jimmie said always stopping at red lights and stop signs is a major obstacle when riding in Chicago because cycling is all about momentum. He said side streets are ideal for riding, and having to, by law, stop at every block for a stop sign greatly slows him down.

"I think there should be a different attitude toward cyclists on the road because the laws that are written for traffic control were written to control 2000-pound vehicles that are not human powered, where all you have to do is hit the brake and hit the gas," Jimmie said.

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College dormitories go from basic to posh

Price increases as new amenities are available to students

AP

Somewhere along the way, college life has gotten a whole lot more posh.

On a number of campuses, students are able to hire personal maids to clean and do their laundry. They pay moving crews to pack and transport their stuff—plasma TVs and other high-end electronics included. They're living large in housing that looks like anything but a dorm.

"You know it's good when your parents walk in the room and say 'Can I live here?'" said Niki Pochopien, a 21-year-old senior who just moved into swanky new living quarters for students at DePaul University in Chicago.

Known as Loft-Right, the mod-looking structure has all the amenities: expansive city views, granite countertops in the kitchen and bathrooms, modern designer furniture and satellite TV hookups. The lobby lounge—like something out of a hip hotel—has a pool table and fireplace, and will soon have a Starbucks and tanning and hair salons next door.

Living at a place like this isn't cheap.

Students at Loft-Right each pay more than \$1,000 a month for a private bedroom in a two- or four-bedroom unit, with bath-

rooms shared by no more than two people.

"It dovetails with their vision of what it is to be a grown-up," said Robert Bronstein, a student housing consultant and president of the Scion Group, which manages the building and university-affiliated residences in other states.

Upscale housing and other perks also fit with some parents' expectations, especially those whose children attend the priciest private schools.

"It makes the \$40,000 tuition worth it," said Brian Altomare, the 25-year-old president and founder of Madpackers, a Manhattan-based moving company for students.

This fall, his company added one-off limousine rides so student customers can arrive at

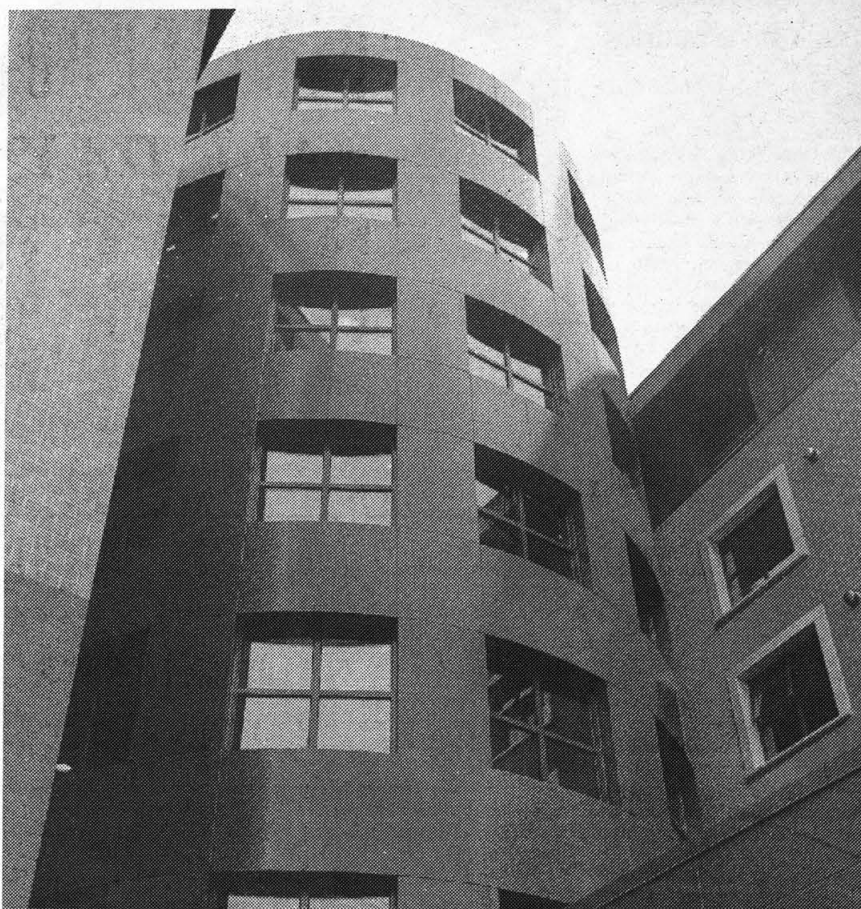
school "like a rock star." The company also plans to offer grocery delivery and cleaning and laundry services—something other companies, such as Valet Today and DormAid, already do.

At East Coast schools, DormAid charges \$60 for a two-hour room clean and about \$40 to wash and fold three bags of laundry. Madpackers' rates start at \$289 for an in-state move, with extra charges for packing services and supplies and the limo trips.

Students who take advantage of the perks tend to shrug off comments from college alumni who scoff at the pampering they never had.

"Going to school today and living as a young adult in this world is completely different than when [older alumni] grew up."

—Josh Hoffman, sophomore jazz performance major at New York University



Courtesy MCT

North Hall on the campus of Drexel University features modern architecture designs. College dorms are expanding from the basic bed and desk of the past to include kitchens, cable television and high-speed Internet access.

"Going to school today and living as a young adult in this world is completely different than when they grew up. What could be looked at as spoiled for them, is

not necessarily spoiled for us," said Josh Hoffman, a 19-year-old sophomore in New York University's jazz performance program. He took a Madpackers limousine to school this semester.

"I just feel like we have so much, with technology and computers," he said. "We have everything at our hands, it's just a matter of choosing."

Many students say housing amenities, in particular, play a big role when deciding which school to attend.

That worries some education watchdogs, who believe the focus on living the good life is driving up the already burdensome cost of college—and causing some students to ask for more grants and rack up more debt than they normally would.

"Students and school employees are living in increasing luxury while taxpayers are getting soaked," said Neal McCluskey, a policy analyst for the Center for Educational Freedom at the Cato Institute, a libertarian think tank.

Still others think there's something to be said for basic communal living, especially for underclassmen.

"The traditional college dormitory, with two students to a room and a bathroom and common room down the hall, is a pretty good way of getting students out of their rooms and away from their computers," said Tom Kepple, president of Juniata College, a liberal arts

school in Huntingdon, Pa. "In this environment, it's pretty hard to avoid getting to know your fellow students and how to live in a community."

Some students agree.

"It's a crash course in conflict resolution," said Renita Young, a 20-year-old senior at DePaul who started off in a cramped dorm and only recently moved to Loft-Right. She feels she's earned the perk.

That said, many residents in her building are freshmen and sophomores, which Bronstein, the developer, takes as a sign of

"Students and school employees are living in increasing luxury while taxpayers are getting soaked."

—Neal McCluskey, policy analyst for the Center for Educational Freedom

increasing demand. Now he's ready to move on to his next project: a "Club Med for students" at Illinois State University that will have outdoor volleyball and hot tubs, as well as plasma TVs in every unit.

"The cat's out of the bag," he said. "Nobody's going to build a new building with community bathrooms. It just won't happen."

Sarah English, director of housing and residential life at Marist College in Poughkeepsie, N.Y., also believes universities have no choice but to upgrade housing. Her school recently added upscale townhouses for students.

But even she drew the line when she heard officials at some colleges were replacing standard-issue twin mattresses, long a rite of passage in dorm life, with full-sized beds.

Her thought on that: "Are you kidding me?"

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Mohawk goes mainstream

Unique hairstyle finds place in urban culture

MCT

Twist your neck to steal a peek, walk up close for a better look, then try to figure out the meaning behind Yvonne Green's salt-and-pepper mohawk.

Yes, that kind of mohawk. "It's hard to pull off," the 57-year-old said. "When I first started wearing it, people would laugh. They thought it was strange ... now I get positive energy from it."

Green, a self-employed holistic health consultant, started wearing the mohawk 10 years ago because it made her look edgy and defiant.

The mohawk, a solitary strip of upright hair down the middle of the scalp, has long been associated with punk rockers and other counterculture types.

But recently the hairstyle has popped up on men and women both young and old in the black community. New incarnations

vary as widely as their fans: The mohawk can be shaped with gel, shaved into a tidy patch or braided and pinned in place.

"It's a trend, and it's for people that want that urban persona," said Michael Wilson, director of admissions at Cain's Barber College, 365 E. 51st St. "It's a statement: 'I'm not hip-hop. I'm not punk rock. I'm not rock 'n' roll. I'm just urban, and I have a fashionable haircut.'"

LeShundra Orsborn, a restaurant hostess, sported the look as she hung out with friends in downtown Joliet.

Her hair was carefully braided up the side of her head, while the loose ends were teased and sculpted into a mohawk with blond highlights. She said her edgy hairstyle sets her apart.

"It's something different," she said. "You can wear it with anything and it still looks good. People say, 'That's cute.' Then they want it too."

The new take on the mohawk, which originated in American Indian culture, shows how urban culture can absorb an old style or borrow from another one and

infuse it with new meaning, Wilson said.

The name came from the Mohawk tribe in the Northeast and the single patch of hair which distinguished Mohawks from other groups, said Lanita Jacobs-Huey, an anthropologist and adjunct professor at the University of Southern California.

"What's interesting is, here's a style playing out in all the ways black hair can be worn," said Jacobs-Huey, author of *From the Kitchen to the Parlor*, a study of black attitudes about hair.

"There are mohawks with braids, dreadlocks, chemically treated hair, dyed hair, natural hair," Jacobs-Huey said. "It's not the mohawk we're accustomed to—it's a different interpretation."

Political meaning is often applied to black hairstyles, she said. But sometimes the trends are just about looking sharp.

No one knows just how the style hit the streets. But Chicago hairstylists believe it came from hair shows where beauticians displayed the mohawk to show off their creativity.

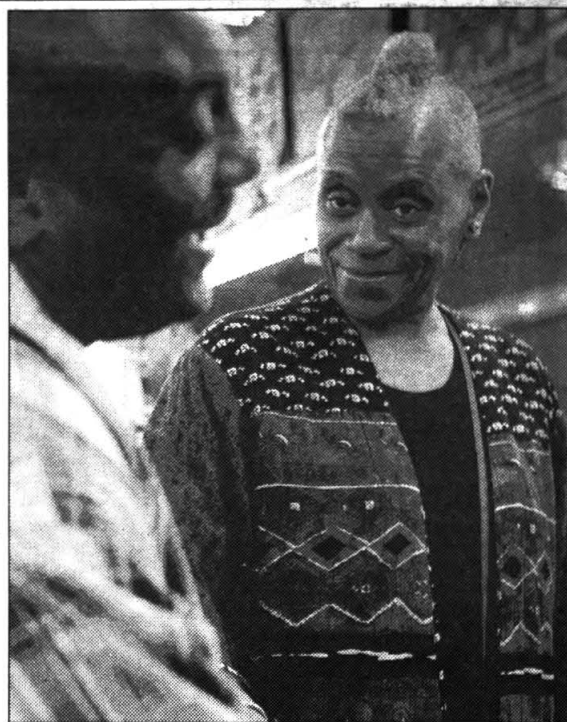
At the shows, mohawks were modified with braids, locks and twists. The fin in the middle was often dyed playful shades of blond, brown and red, and curled, flipped and meticulously shaped with gel.

Then the look popped up on models, music icons and celebrities who wouldn't normally be affiliated with the style. Some time back, music mogul Sean "Diddy" Combs briefly sported a short, well-groomed mohawk.

On Tyra Banks' reality show "America's Next Top Model," she routinely assigned the style to one of her aspiring models. Her most famous protégé, Eva Pigford, still sports the look.

First the women started wearing it, Wilson said. Then men started doing it too.

At Anointed Styles II in the



MCT

Romel Collins jokes with Yvonne B. Green after styling her mohawk Aug. 29 at Robert's Hair Kingdom in Chicago.

Chicago area, stylist Jeanette Rodgers said people started asking for the look.

"We try to keep up with the latest, and the mohawk is what's hot right now," she said.

When Lance Tate walks down the street, women take notice, he said. They can't help but check out his precise cut. His curly black hair is trimmed close on the sides and thickens in the middle of his head into a two-inch-wide mohawk.

"It tells people I don't care what they think," he said. "I'm a man who does what he wants."

The 29-year-old doesn't even mind paying twice as much to keep up the style, he said. It plays into his persona.

"When I got it, I liked it,"

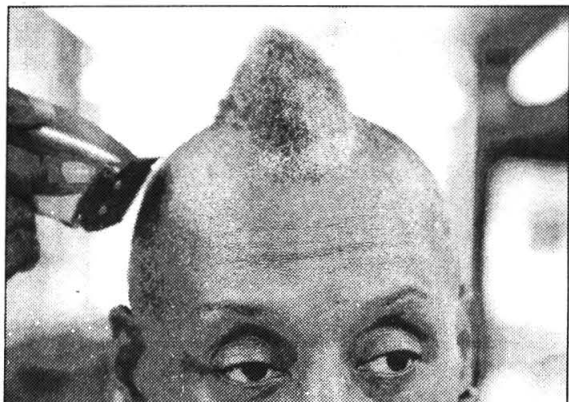
Green said. "But at that time, it was weird."

The longer she wore it, the more she learned about its origins, she said. People would stop her on the street and tell her what the style meant for American Indians. Others would show her pictures of Kenyan and South African women wearing a similar style.

"People of color all over the world wear this style," she said. "Sometimes we do things unconsciously, but it's rooted in who we are."

This summer Green said she looked around and saw others sporting her look.

"I smile to myself," she said. "I've waited long enough to be in style."



MCT

Romel Collins goes under the razor to perfect her mohawk at Robert's Hair Kingdom in Chicago.

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Scoop in the Loop



By Allison Riggio
Assistant City Beat Editor

Sometime in elementary school we were all taught how to share. The basic principles of sharing are present in the crazy idea adults call "compromise." Give and take, win and lose, "I'll scratch your back, you scratch mine"—this is what we've learned to do throughout life. It's funny, though, how some of the most important people in our city don't quite understand the whole compromise thing yet.

For the first time in his 17 years in office, Mayor Richard M. Daley used his veto power to successfully shut out an ordinance passed by city aldermen. The big-box ordinance, initially passed by a 35-14 vote in July, was recently vetoed by Daley and unsuccessfully revived by a 31-18 vote to override the veto.

While this is a textbook example of how and why the executive branch of government works, it's also a great example of compro-

mise failing among mature adults. Elected mature adults, that is.

If the big-box ordinance had passed, any retailer in Chicago that is larger than 90,000 square feet and earns more than \$1 billion in annual sales would have been required to pay its employees \$10 an hour plus benefits by 2010.

Supporters of the big-box ordinance argued that it encouraged a higher "living wage"—the hourly pay calculated as more realistic for survival than federal or state minimum wages. While this may be true, supporters seem to be blind to the obvious double standard that emerges toward retailers—or perhaps they're just using it to their advantage.

It could be argued that the living wage issue was a mask for a greater desire to keep giant chain retailers out of Chicago. Whatever reasons big-box supporters may have for wanting retailers like Target and Wal-Mart out of the city are their own business. Those arguments aren't really going to solve anything at this point.

Though the possibility of the big-box ordinance passing seems to have put plans for a new Chicago Target on hold, chances are it wouldn't have made a difference in the long run, anyway. Big-box invasion of a financial goldmine like Chicago is as inevitable

as a Starbucks sprouting up on every corner.

According to Daley and his supporters, the big-boxes aren't even that evil. They create jobs and opportunities for advancement in neighborhoods in desperate need of improvement.

Daley argued that no one protested big-box developments in other areas of the city, like Target stores located in the South Loop and McKinley Park, so this ordinance clearly would have just kept larger stores out of some poor minority neighborhoods. It's strange, however, that most of the ordinance supporters actually live in those very same low-income neighborhoods.

He said, she said. One side has an opinion, the other side disagrees. That's what's great about this country: We can have whatever opinions we want. But why can't there be a little compromise in the mix?

One issue recognized by both sides of the big-box ordeal was the living wage. The big-box ordinance would have raised hourly pay to \$10 for some retailers, but Daley argues that selectively raising rates is the wrong way to initiate such change.

So there it is. That's where our old friend compromise should inherently begin. Why not work together to lobby state and federal lawmakers to increase minimum wages? Why fight for or against such narrow legislation that's

bound to leave one side unhappy? There is a larger goal present that both parties share, though; they either don't know it or choose to ignore it.

The most recent increase in the federal minimum wage was nearly 10 years ago. Set at the unimaginable rate of \$5.15 an hour, a full-time worker making the federal minimum wage earns roughly \$10,700 annually before taxes are deducted.

Illinois established a higher minimum wage than the federal government, requiring workers be paid at least \$6.50 an hour. Full-time minimum wage workers in Illinois reach the \$13,500 range for yearly income prior to taxes.

Though many people might not know what it's like to live off of minimum wage, countless citizens experience it every single day. As constituents of city, state and federal lawmakers, we have an obligation to make sure elected representatives serve our needs. They need to know their constituents, pick the right battles and understand when to compromise.

But then again, maybe it's not their fault if they're too headstrong to compromise. Perhaps they never learned to share as elementary school students. But there's one lesson we can bet every youngster learned, understood, and lived by: If you can't play nice, then maybe you just shouldn't be playing at all.

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In Public

Better start workin' on your "guns." Carol's Pub, 4659 N. Clark St., is hosting World Championship Armwrestling at 7 p.m. on Sept. 19. Weigh-ins are from 7 to 9 p.m. For more information, contact D&D Sports Entertainment at (847) 816-1410.

The Mayor's Bicycle Advisory Council is holding a free meeting at from 10 a.m. to 11:30 a.m. on Sept. 20 at 30 N. LaSalle St. Discussion will center on aspects of Chicago's Bike 2015 Plan. For more information, contact Ben Gomberg at (312) 744-8093.

The Chicago Media Action and North Shore Coalition for Peace and Justice is presenting a forum discussion on the government and the media. Guest speakers include Amy Goodman, host and executive producer of TV and news program "Democracy Now" and David Goodman, author and freelance journalist. The event will take place at 5:30 p.m. on Sept. 20 at Northwestern University Leverone Hall, 2001 Sheridan Rd., Evanston. For more information, visit www.nscpj.org or call (847) 912-0739.

Enjoy brats, music and beer at Lincoln Park Oktoberfest, 2100 N. Southport Ave. The festivities take place from 5 p.m. to 11 p.m. on Sept. 22 and from 4 p.m. to 11 p.m. on Sept. 23. For more information, visit www.chicagoevents.com.

The Chicago Cultural Center presents "In Search of Paradise: Great Gardens of the World," through Oct. 22 at Millennium Park, 201 E. Randolph St. The exhibit showcases more than 65 garden photographs from around the world. The event is free and open from 6 a.m. to 11 p.m. For more information, visit www.millenniumpark.org.

Millennium Park is offering free exercise classes on Sept. 23. At 8 a.m., people can stretch to yoga. At 9 a.m., posture gets a workout with pilates. And at 10 a.m., instructor Shamila Khetarpal teaches Bhangra, a dance style from northwest India. For more information, visit www.millenniumpark.org.

Bionic Arm: Surgery risks include infection, nerve damage

Continued from Back Page

24 hours depending on the use. The experimental one only lasts several hours a day.

Mitchell was not the first person to receive this reinnervation surgery. Dr. Gregory Dumanian, an associate professor of surgery at Northwestern Memorial Hospital, first performed the nerve-to-muscle graft on 54-year-old Jesse Sullivan in 2002. Sullivan, who received severe electrical burns in 2001, had both arms amputated. It was after this surgery that the RIC doctors discovered that Sullivan started to regain hand sensations when they touched his upper chest.

Dumanian said the doctors figured out that by removing the fat between the muscle and skin, the skin graft became more sensitive. This increased sensitivity mimicked sensory feedback in the form of touch. Thus, both Sullivan and Mitchell experience hot and cold feelings too.

Although it's still in the experimental stage, Kuiken said that the RIC is trying to coordinate these hand and finger sensations with the bionic arm. If they are successful, Mitchell and other reinnervation patients could feel temperature and pressure through their bionic arms and fingers. Kuiken stressed that this hand sensation is still in its early stages and the bionic arm doesn't transmit actual touch.

Along with Mitchell, five other arm amputees have had the reinnervation surgery; however, one had complications due to previous nerve damage discovered during the graft operation.

Although the bionic arm provides needed benefits for amputees, Kuiken noted that certain risks come along with the procedure. Blood loss, infections and a non-painful nerve turning into a painful one are some of the dangers of the surgery.

Currently, the RIC has received over \$9 million in federal grants and private donations. Dr. William Rymer, the director of research at the Rehabilitation Institute, said this bionic arm could help out people both in the United States and internationally.

"Technology developed now could be potentially used for many



Mauricio Rubio/The Chronicle

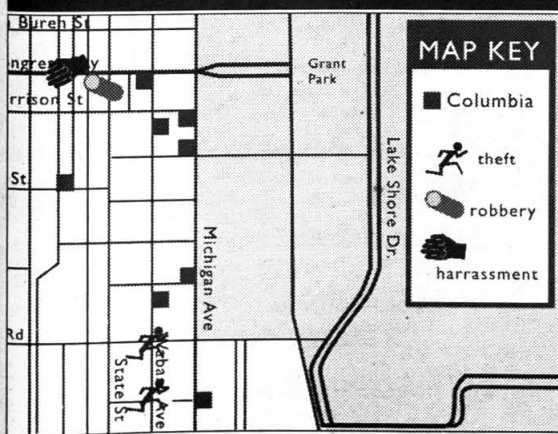
Claudia Mitchell demonstrates the new, experimental six-motor bionic arm to a group of reporters on Sept. 12 at the Rehabilitation Institute of Chicago, 345 E. Superior St.

amputees around the world, especially for U.S. servicemen and women who are coming back from overseas with limb loss injuries," said Rymer.

Still, for Mitchell, it's not only the technological advances helping her but others as well that are thrilling.

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Off the Blotter



Jennifer Crider/The Chronicle

Ride-and-ditch

On Sept. 14, a 48-year-old taxi driver picked up an unknown man and woman at Liberty Auto City, 1000 E. Park, in Libertyville, Ill. The man asked to be dropped off at 81st Street and Halsted Street in Chicago. The man then told the cabbie to drop them off at 1200 S. Wabash Ave. Once the cab arrived at the Wabash address, the couple skipped out of paying the bill. The cab driver lost an \$86 fare. Police obtained the man's information from the auto dealership.

Knife-wielding assailant

A person flagged down two police officers on patrol Sept. 7, complaining about a 47-year-old man harassing people at the BP Amoco, 50 W. Congress Parkway. The person pointed to a man who was crouching behind a vehicle. As the officers approached the man, he jumped out from behind the vehicle brandishing a three-inch knife. The police disarmed the man and took him into custody.

Drive-by purse snatching

On Sept. 5, a 57-year-old woman leaving Jewel-Osco, 1225 S. Wabash Ave., was walking home when a red sport utility vehicle with four unknown men pulled up next to her at 53 E. 13th St. One of the men grabbed the woman's purse by breaking the strap. The men fled south on Wabash Avenue. The woman declined medical attention. She lost \$300, various credit cards and a Samsung phone.

Daytime robbery

An unknown man between the ages of 35- and 45-years-old robbed 7-Eleven, 535 S. State St., on Sept. 9. The man entered the 7-Eleven around 1:45 p.m., approached the 22-year-old clerk and asked for an application. When the clerk went to call the owner, the man stated: "I have a gun. Now open the register." The clerk refused and the man demanded the money again. The clerk said no and the man reached into the drawer, stole \$200 and ran south on State Street. The 7-Eleven saved the surveillance tape for the police.

Compiled by Chronicle staff through information provided by the Chicago Police Department.

Clash of the bicyclists

Part of The Chronicle's ongoing series on Chicago bicycling



Andrew Nelles/The Chronicle

Jimmie the Saint, idles in Millennium Park, 205 E. Randolph St., with his bike he named, 'Allison Lucy'. Jimmie recounted his Aug. 25 confrontation with a motorist and the police during the last Critical Mass ride through Chicago's North Side.

Motorists, bike riders vie for street space while following laws

By James H. Ewert Jr.
City Beat Editor

As Chicago's bicycling scene grows, so does the dichotomy between cyclists and motorists, and many cyclists believe it is as divisive as ever.

The Chicago Police Department does not keep statistics on any type of bicycle-related altercations or bicycling-related citations. Chicago's bike oriented laws, however, are broken routinely by cyclists, often putting drivers in a tough situation.

Jimmie the Saint, who requested his real name not be printed, said altercations between him and motorists are becoming a regular occurrence in Chicago, especially the downtown area. Jimmie, who has been cycling for a decade, said most motorists are usually antagonistic toward him and other cyclists he knows.

"Just about every day someone says something to me or cuts me off or is openly hostile," Jimmie said. "I've been yelled at, given dirty looks out the window; I've been spit on; I've seen people go absolutely ape-shit with their kids in the car."

Last month, during the Aug. 25 Critical Mass, the monthly ride where cyclists join together to overtake city streets and show off Chicago's cycling presence, Jimmie said he had an altercation with a motorist that left him with a cycling citation.

About halfway through the ride, Jimmie said a car pulled out from a side street into the flow of the mass and almost hit a few cyclists. Seeing this, Jimmie positioned his bike in front of the car, a maneuver Critical Mass riders call corking, effectively stopping cars from traveling through the group.

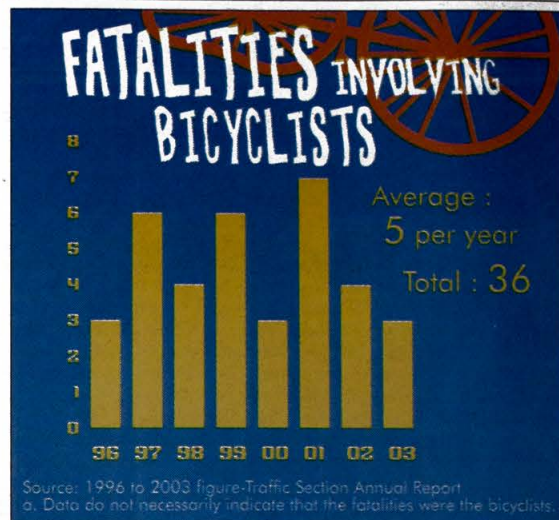
"I was standing there and the driver started yelling out the window at me," Jimmie said. "I tend to ignore drivers that are angry when I'm corking, but then I heard the car door open behind me."

Jimmie called over a few friends to help cork the car and they told the driver to get back in the car and that the ride was almost over. While doing so, Jimmie noticed a police car moving through the mass.

"At that point I knew things weren't going to work out too well for me because if the cop car was driving in the path of the cyclists, they probably weren't too hip to our cause," Jimmie said.

What happened then, according to Jimmie, was that the police car

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Jennifer Crider/The Chronicle

Fatally flawed

Statistics reflect under-reported bike deaths

By Allison Riggio
Assistant City Beat Editor

Chicago, a city that prides itself on being bicycle-friendly, might actually be one of the safest cities to bike in.

The city has five bicycle fatalities on average each year, based on 1996-2003 data provided by the Chicago Police Department. Proportionate to population, this average makes Chicago lowest in fatalities among Philadelphia,

New York City and Washington, D.C.

Chicago's bicycle statistics—and other cities' alike—however, may not be indicating the most accurate information possible. There are several inherent flaws when it comes to documenting bike fatalities and injuries—flaws that have been recognized in the city's Bike 2015 Plan.

There is much room for error when trying to appropriately document bicycle accidents, according to Randy Neufeld, the chief

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Bionic mind control



Mauricio Rubio/The Chronicle

Dr. Todd A. Kuiken, right, explains the mechanics of Claudia Mitchell's bionic arm at a news conference at the Rehabilitation Institute of Chicago, 345 E. Superior St., on Sept. 12.

Rehab center unveils advanced thought-controlled arm

By Eric Kasang
City Beat Editor

When Claudia Mitchell lost her left arm in a 2004 motorcycle accident in Arkansas, her first artificial limb proved cumbersome. The prosthesis only had two functions and operated by muscle contractions.

"I had to flex my pectoral muscle to open my hand," Mitchell said. "I am not a body builder. This doesn't come naturally to me."

However, if a new experimental prototype, which was unveiled

Sept. 12 at the Rehabilitation Institute of Chicago (RIC), 345 E. Superior St., proves fruitful, 26-year-old Mitchell could soon experience more arm movement. She could possibly even regain the sensation of touch from the prototype.

Today, Mitchell's three-motor thought-controlled arm is far more advanced than its predecessor.

"I can flex my elbow and extend my elbow and open and close my hand with the mere thought of doing it," Mitchell said.

One of Mitchell's doctors, Dr. Todd A. Kuiken, explained how Mitchell's current three-motor thought-controlled arm worked. He also had Mitchell present the

experimental six-motor arm that surpassed the previous model.

Kuiken, who is the director of the Neural Engineering Center for Artificial Limbs at the Rehabilitation Institute, said Mitchell's left shoulder still has active nerves that once extended down her arm. Through surgery, the nerves are connected to Mitchell's left pectoris muscle just above her left breast in a procedure called muscle reinnervation.

Metallic electrodes, or antennas, the size of pellets are attached to Mitchell's skin. These antennas transfer nerve impulses to her bionic arm and the prosthesis moves as if the brain really thought it was Mitchell's original arm.

"Claudia's brain doesn't really know her nerves are connected to different skin and muscle," Kuiken said.

However, unlike Mitchell's current thought-controlled arm, the experimental, six-motor version unveiled at the RIC has more movement capabilities. While Mitchell can open and close her hand and bend her current prosthetic's elbow, the experimental model has more wrist and arm movements. Unlike her current three-motor model, the six-motor arm moves up and down at the shoulder.

While Mitchell's current prosthesis costs from \$60,000 to \$75,000, the experimental one is "priceless," said Kuiken. Also, the current three-motor bionic arm had a battery source that could last

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